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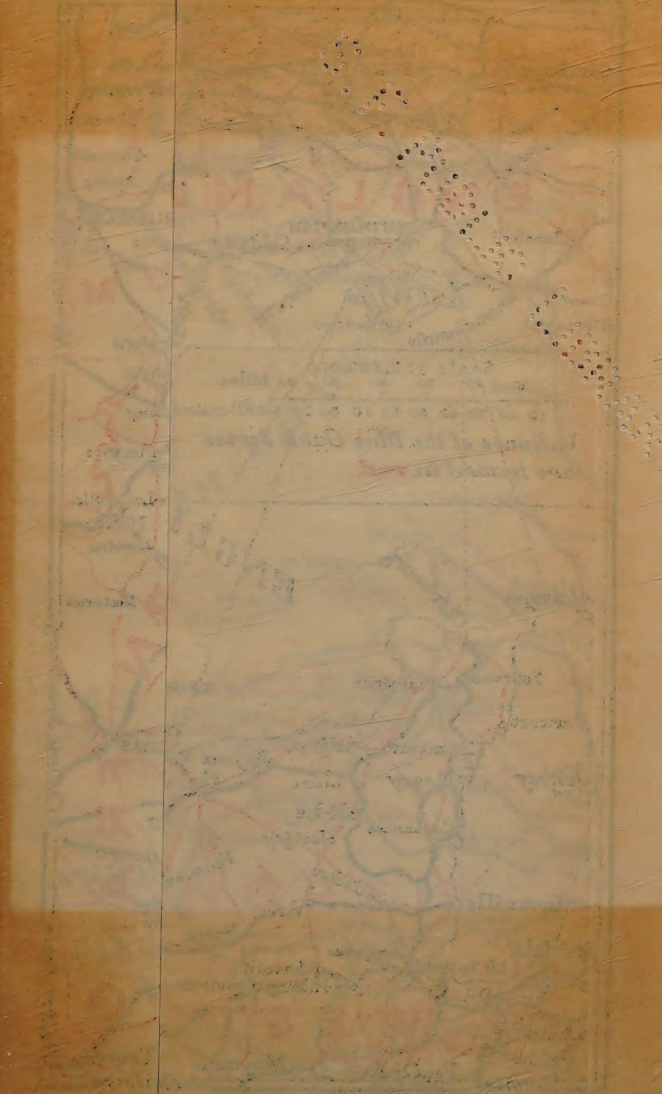

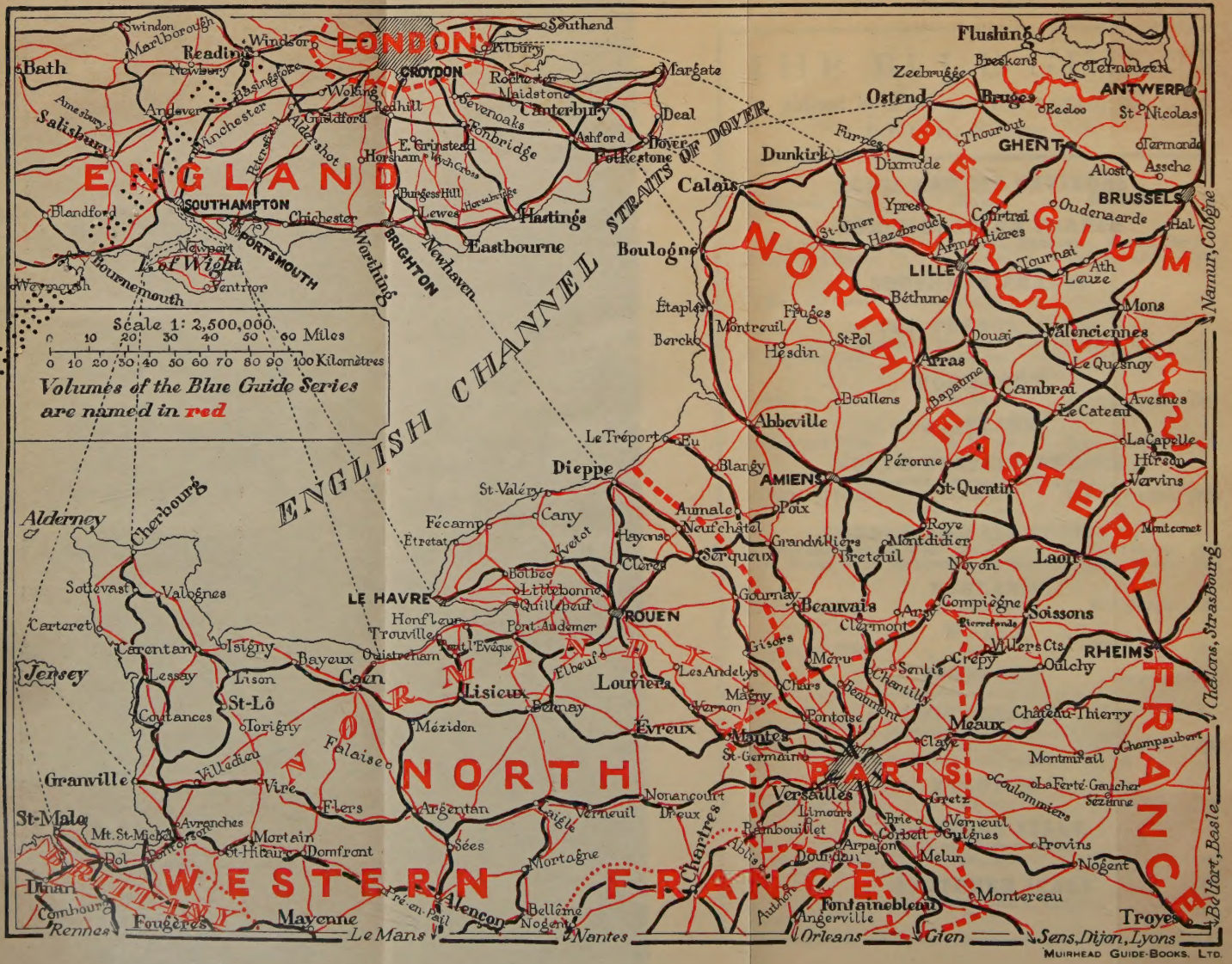

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PREFACE

THE present GUIDE TO PARIS AND ITS ENVIRONS, now in its second edition, aims at providing the visitor with a convenient, clear, and brief description of the chief points of interest in the capital of France, prefaced by a summary of the necessary practical information. The historical and literary associations of the famous city have not been forgotten; and the account of the environs has been extended to include the famous châteaux of Fontainebleau, Compiègne, and Pierrefonds. A Calendar of Events (in the introduction) and a list of suburban districts served by tramways and omnibuses (in the appendix), corresponding to two novel features which were first introduced in the *Blue Guide to London*, have been inserted in the present edition. Several of the maps have been redrawn, notably the general map of the Environs of Paris, which has been greatly enlarged and re-arranged so as to show clearly the principal road routes in the neighbourhood of Paris. A historical ground-plan of St-Germain-des-Prés, a plan of the Tuileries Gardens, town plans of Compiègne and Meaux, and a sketch-map showing the routes from London to Paris are additional new features in this volume.

Paris, with the added prestige of the late ordeal of war heroically borne, is, more than ever, one of the most interesting cities in the world and has practically resumed her normal state. But though traces of the War are not conspicuous, its effects still linger in the uncertainty attending many points of practical detail. The tourist will be principally affected by the disorganization of prices, which prevents any but the most general hints being given on this important topic. The prudent traveller will not fail to make enquiries on the spot, especially with regard to hotel charges, motor-hire, etc.

The present volume, under a mutual arrangement between the Blue Guides and Guides Bleus, is based upon the admirable Guide Bleu for *Paris et ses Environs*, issued under the able and experienced direction of M. Marcel Monmarché, with the co-operation of M. P. Joanne. The valuable material, however, has been entirely re-edited and re-arranged from the point of view of English-speaking travellers, the practical information has been adapted to their special requirements, and points of special interest to them have been added or expanded. Mr. Maurice Brockwell has lent his authoritative assistance in preparing for English readers the accounts of the collections in the Louvre, the

Bibliothèque Nationale, and the Château of Chantilly; while Mr. Robert Sherard and Mr. de V. Payen-Payne have supplied many useful hints and suggestions from their intimate knowledge of Paris. The present edition is especially indebted to Mr. Litellus R. Muirhead, M.A., who revisited Paris in its interests.

Grateful acknowledgment, too, must be made here of the advantage indirectly enjoyed by the Blue Guide in virtue of the assistance lent to the Guide Bleu by many distinguished authorities including MM. Guiffrey, Georges Bénédite, Pottier, Michon, Migeon, Vitry, de Ridder, and Aubert (Musée du Louvre); Léonce Bénédite and Masson (Musée du Luxembourg); Haraucourt (Cluny Museum); J. Robiquet (Carnavalet Museum); Guérin (Musée des Arts Décoratifs); Enlart (Trocadéro); Moret (Guimet Museum); Clouzot (Galliera Museum); Deshayes (Musée d'Ennery); Baron Despatys (Cernuschi Museum); d'Espezel and David (Bibliothèque Nationale); Kohler (Bibliothèque Ste-Geneviève); Mazerolle (Mint); Mangin (Muséum); Commandant Chennevierre, Capt. Buttin, and Lieut. Marchal (Musée de l'Armée); Escholier (Musée Victor-Hugo); Pierre de Nolhac (Musée Jacquemart-André); Guignard (Conservatoire des Arts et Métiers); and others.

The Maps and Plans, with the exception of the historical plan of the Louvre, the map of the Environs of Paris, the map of the routes from London to Paris, and some of the smaller plans, have been prepared by Messrs. Hachette of Paris. With the help of the group of maps in the Appendix no one should have any difficulty in locating and finding his way to any point in Paris.

No one is better aware than the Editors of the difficulty of avoiding errors, and suggestions for the correction or improvement of the Guide will be most gratefully welcomed.

Advertisements of every kind are rigorously excluded from this and every other volume of the Blue Guide Series.

4a Bloomsbury Square, W.C. 1.

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OMNIBUS, TRAMWAY, AND UNDERGROUND RAILWAY PLAN.

Explanations

MAPS AND PLANS. For convenience in handling the Guide on the spot the maps and plans throughout the text are inserted as far as practicable immediately *after* the matter to which they relate. The system of references to the plans (Pl. B 58, *C*, etc.) in the Appendix is explained on p. 19 of the Appendix.

TYPE. The main routes are described in large type, smaller type being used for historical and preliminary paragraphs and (speaking generally) for descriptions of minor importance. An effort has been made, so far as considerations of space will allow, to avoid inflicting on the traveller long paragraphs in small print to be read within poorly-lighted buildings.

ASTERISKS indicate points of special interest or excellence.

ABBREVIATIONS. In addition to generally accepted and self-explanatory abbreviations the following occur in the Guide:

Appx. = Appendix
Av. = Avenue
B. = Breakfast
Boul. = Boulevard
c. = centime, circa (about)
cent. = century
cl. = class
D. = Dinner
flor. = floruit
fr. = franc
gr. = gramme
kg. = kilogramme
km. = kilomètre
L. = Luncheon
m. = mile
Métro = Métropolitain
pens. = pension (i.e. board and lodging)
Pl. = Plan
P.L.M. = Chemin de Fer de Paris à Lyon et à la Méditerranée
R. = Room
rfmts. = refreshments
Rte. = Route

HISTORICAL SKETCH OF PARIS

Paris is first mentioned, under the name of Lutetia, by Julius Cæsar in **53** B.C., when he appointed it as the meeting-place of deputies from conquered Gaul. It was then the fortified capital of the Parisii, an insignificant Gallic tribe, and was confined to an island in the Seine (Ile de la Cité). A revolt of the Parisii was crushed by Labienus in **52** B.C. Christianity was introduced to Paris by St. Dionysius or Denis (c. **250** A.D. ; p. **60**). The town became in **292** a residence of the gentle emperor Constantius Chlorus, who built a palace here (p. **283**), and in **360** of Julian the Apostate, under whom the Nautæ Parisiaci, or merchant boatmen of the Seine, set up an altar to Jupiter. The name Paris, as applied to the town, first occurs in a synodal letter convening a council here in **360**.

Merovingian Period. On the advice of St. Geneviève Paris opened its gates to the invading Franks in **497**, after the conversion of their king CLOVIS, who made Paris his official capital in **508** and is said to have chosen the Palais des Thermes (p. **283**) as the royal residence. After his death (**511**) Paris remained the political centre of the conflicting Frankish interests. During this period pious foundations were numerous, and the population, grown too large for the island, overflowed to form suburbs around the monasteries on both banks of the Seine.

Carlovingian Period. PEPIN THE SHORT, Mayor of the Palace and son of Charles Martel, seized the throne for himself (**752**). He lived occasionally at Paris, but CHARLEMAGNE transferred the seat of government to Aix-la-Chapelle, and Paris fell a prey to the Norman pirates, who pillaged the suburbs and (**885**) besieged the city itself. The heroic defence by Bishop Gozlin and COUNT ODO (Eudes) placed the latter in power, and his nephew Hugh Capet wrested the last remains of sovereignty from the effeminate Carlovingians.

House of Capet. Under HUGH CAPET (**987**) the capital of the duchy of France (i.e. the Ile de France) definitively became the capital of the kingdom, and the town steadily increased in size and wealth. Under LOUIS VI (d. **1180**), or perhaps earlier, the second wall of Paris was built, and the establishment of the Hanse Parisienne, or merchants' league, marks the foundation of the Paris municipality, whose arms, a freighted vessel on a sea argent, with the device 'Fluctuat nec mergitur,' (tossed, but not engulfed), probably date from this period. In the

reign of LOUIS VII the Romanesque style of architecture began to yield to the Gothic style, and in 1163 the foundation-stone of Notre-Dame was laid. PHILIP AUGUSTUS, the 'second founder of Paris,' replaced the two old wooden bridges with stone, built for himself the fortress of the Louvre (p. 167), and erected the third city wall (1190–1220). Under his patronage the schools of Paris were united into one University, to which Pope Innocent III granted its first Statutes in 1208 (comp. p. 122). ST. LOUIS reformed the office of Provost, and drew up, with the aid of the great lawgiver Etienne Boileau, those statutes of the commercial and industrial guilds of the city which remained in force until the Revolution. In 1253 was founded the modest theological college which became the Sorbonne (p. 122).

House of Valois. While France lay practically at the mercy of the English after Poitiers (1356), and the misery of the country districts found expression in the revolt of the Jacquerie, the mayor of Paris (prévôt des marchands), Etienne Marcel, sought to take advantage of the unrest and increase the power of the municipality. But he offended public sentiment by an attempt to deliver the city to Charles the Bad of Navarre, and was assassinated in 1358. CHARLES V raised the fortress of the Bastille, continued the fourth wall, begun by Marcel, and embellished the Louvre, but his weak-minded son CHARLES VI, swayed by the greed of his uncles, oppressed the city with odious taxation. A revolt of the 'Maillotins' (maillet=mallet or mace) was bloodily suppressed (1380), and for 40 years of tumult the Armagnacs (nobles and merchants) and the Burgundians (the people's party) disputed the city. Henry V of England entered Paris in 1420, and the English ruled until 1436, the Duke of Bedford repelling an assault by Joan of Arc in 1429. Under LOUIS XI the first French printing-press was set up in the Sorbonne (1469), and under FRANCIS I the artistic movement of the Renaissance made itself felt, with the foundation of the Hôtel de Ville (1533). CHARLES IX plunged Paris into bloodshed by signing the order for the Massacre of St. Bartholomew (Aug. 23rd and 24th, 1572) at the instigation of Catherine de Médicis, from whom "the taste for murder chiefly sprang." The last years of the Valois were darkened by the religious Wars of the League, and the ultra-Catholic Council of Sixteen held Paris under a yoke of iron for four years (1587–91). HENRI III, menaced by the partisans of the Duc de Guise, fled from Paris in 1588 but returned to besiege it next year. He was, however, assassinated in the château of St-Cloud (p. 313); and, after a second siege and a famine, the city surrendered in 1594 to Henry of Navarre (Henri IV), who as a condition abandoned his Protestantism with (it is said) the cynical remark that "Paris vaut bien une messe" (Paris is well worth a mass).

House of Bourbon. HENRI IV enlarged the Louvre and the Tuileries, planned several squares, including the Place Royale, completed the Pont Neuf, and greatly improved the city's paving and sanitation. In 1610 he was assassinated in the Rue de la Ferronnerie (p. 30). Under Louis XIII the archbishopric of Paris was created (1623), and the Imprimerie Royale (1640) and the Académie Française (1635) were established. The fifth wall was erected, and several new quarters arose, e.g. in the Pré-aux-Clercs (Faubourg St-Germain), the Ile St-Louis, and the Marais, which became the favourite residence of the nobility. Marie de Médicis, the king's mother, built the Luxembourg, Anne of Austria, his wife, founded the church of Val de Grâce, and Richelieu built for himself the Palais-Cardinal, the later Palais-Royal.

The minority of LOUIS XIV was agitated by the trouble of the Fronde (1648–53) when the Parlement and people under the leadership of Condé rose against the Queen-Mother and Card. Mazarin. Little that was decisive came of this disturbance save that, until the Revolution, Paris was not again the seat of the court. In 1672 boulevards were laid down on the lines of Etienne Marcel's wall, and the University quarter was incorporated in the city. Paris became the literary centre of Europe, and such men as Corneille, Racine, Molière, La Fontaine, and Pascal made their home in the city. Paris was now a city of about 25,000 houses, with 560,000 inhabitants.

LOUIS XV and LOUIS XVI, though the royal residence was at Versailles, continued the works of their predecessors (Panthéon, Palais-Bourbon, Invalides, etc.). The sixth wall of Paris, a simple customs-barrier put up at the demand of the farmers-general of taxes, caused general discontent ("Le mur murant Paris rend Paris murmurant").

Though the **French Revolution** began at Versailles with the transformation of the States-General into a NATIONAL ASSEMBLY (June 17th, 1789), the centre of the movement was speedily transferred to the capital, where the storming of the Bastille (July 14th) was the first act of revolutionary violence (p. 23). From the beginning of 1790 Louis XVI was virtually a prisoner in the Tuileries, and many of the nobility left the country. The assembly set to work to frame a constitution, and on June 19th all nobility was abolished. In June 1791 the royal family, in an attempt to flee the country, were arrested at Varennes, and brought back to Paris. On October 1st, 1791, the new LEGISLATIVE ASSEMBLY was formed. This body was at first swayed by the moderate Girondists, largely under the influence of Mme Roland, but, after insurrections on June 20th and Aug. 10th, 1792, power was seized by the extreme Jacobins under Danton, the stalwart plebeian, Robespierre, the 'sea-green incorruptible,' and the bloodthirsty Marat, and on Oct.

1st, 1792, the NATIONAL CONVENTION assumed power. On Jan. 21st Louis XVI was executed in the Place de la Révolution (p. 12). The desertion to the enemy of the Girondist Gen. Dumouriez cast suspicion on the moderate party, and the Jacobins, seizing the occasion, created the terrible *Committee of Public Safety* (March, 1793) and bloodily suppressed all royalist, and even moderate, movements. The assassination of Marat on July 13th further inflamed the minds of the people, and at the end of the year the Dantonists, hitherto the extreme party, found themselves the moderating force opposed to the Hébertists, the party of terror and reckless bloodshed.

A new **Republican Calendar** was instituted on Nov. 24th, 1793, and Year I was considered to have begun at the autumnal equinox (Sept. 22nd) of 1792, the date of the proclamation of the Republic. The year was divided into 12 months of 30 days each; each month was divided into 3 periods of 10 days; and 5 days ('Sans-culottides') were added at the end of each year (6 in leap years). The months received poetic names devised by Fabre d'Eglantine: VENDÉMIAIRE (the month of the *vendange*, or vintage), BRUMAIRE (*brume*, fog), and FRIMAIRE (*frimas*, hoar-frost) in autumn; NIVÔSE (*neige*, Lat. *nivem*, snow), PLUVIÔSE (*pluie*, rain), and VENTÔSE (*vent*, wind) in winter; GERMINAL (*germination*, seed-time), PRAIRIAL (*prairie*, meadow), and FLORÉAL (*fleur*, flower) in spring; MESSIDOR (*moisson*, Lat. *messem*, harvest), THERMIDOR (Greek, *thermê*, heat), and FRUCTIDOR (Lat. *fructum*, fruit) in summer. The republican calendar was officially replaced by the Gregorian on Jan. 1st, 1806.

Robespierre's personal ambition brooked no rivals, and early in 1794 both Hébert and Danton were guillotined; a little later he renewed the ferocity of the Reign of Terror in order to regain the influence which he had lost by the part he played during a festival (June 8th, 1794) in honour of the Supreme Being, whose worship he sought to substitute for the atheistic cult of Reason (p. 106) instituted by the Hébertists. After two months of reckless murder, the reaction came, and on July 27th (9th Thermidor) Robespierre fell a victim to his own guillotine. In 1795 the Girondists, once more in power, established the Constitution of the Year III, and on Oct. 5th (13th Vendémiaire) Napoleon Bonaparte, with his 'whiff of grape-shot,' crushed a determined effort of the Royalists (p. 7). On Oct. 28th the DIRECTORY assumed power, and quelled every rising of Royalists and Terrorists alike. After four years of successful warfare abroad, Bonaparte returned to find the Directory unpopular, and the five Directors regarded as tyrants. With the help of the Army, and the support of Siéyès, he succeeded, by the coup d'état of Nov. 9th and 10th, 1799 (18th and 19th Brumaire, Year VIII), in establishing himself, Siéyès, and Roger-Ducos as the leaders of the CONSULATE. In 1800 Napoleon became First Consul, with two new colleagues, and after a new constitution (Year X, 1802) which still further increased his power, he caused himself to be declared Emperor of the French on May 18th, 1804, and was crowned in Notre-Dame by Pope Pius VII.

First Empire. The reign of NAPOLEON I saw important changes in the appearance of Paris and many new monuments and bridges were erected; but ten years of war culminated in the surrender of the city to the Allies (March 31st, 1814), the abdication of the emperor at Fontainebleau (p. 360), and the restoration of the Bourbons.

House of Bourbon (restored). The Treaty of Paris (May 30th, 1814) cancelled almost all the conquests of the Republic and the Empire. This was the first humiliation of the reign of LOUIS XVIII, and another followed when, in 1815, Napoleon escaped from Elba for the 'Hundred Days' (March 26th–June 24th), which, however, ended after Waterloo (June 18th) in a second abdication and banishment to St. Helena. CHARLES X proved that the Bourbons could 'learn nothing and forget nothing,' and the reactionary ordinances of St-Cloud, suppressing the liberty of the press, led to the 'July Revolution' of 1830 and the loss of his throne.

House of Orléans. LOUIS PHILIPPE, son of Philippe-Egalité of the Revolution, was now elected King. He devoted himself, with great energy but dubious taste, to the embellishment of Paris, and many more or less handsome buildings date from this reign. In 1840 the body of Napoleon I was transferred with great ceremony from St. Helena to Paris. In 1841–45 the city was made a fortress and enclosed by the present enceinte.

Second Republic. The 'February Revolution' of 1848, inspired by the feeble foreign policy and reactionary domestic policy of the King, overthrew the 'July Monarchy,' and the Second Republic was set up by the provisional government. The 'Napoleonic idea,' however, found expression in the election as president of Louis Napoleon, who achieved his celebrated 'coup d'état' in Dec. 1851. Next year a plebiscite accepted him almost unanimously as emperor.

Second Empire. NAPOLEON III began his reign with the motto, 'l'Empire c'est la paix.' Many broad modern boulevards (St-Michel, Haussmann, etc.) were laid out in Paris by Baron Haussmann, with the political object of clearing the mass of narrow and tortuous streets that had favoured the erection of barricades in 1830 and 1848; the Bois de Boulogne and Bois de Vincennes were transformed into great public parks; and many public buildings were completed, while the whole area within the fortifications was included in the city (1859). Two great Exhibitions were held in Paris (1855 and 1867). The Franco-Prussian War put an end to the Empire, and Napoleon capitulated to the Germans at Sedan on Sept. 1st, 1870.

The **Third Republic** was formally proclaimed on Sept. 4th, 1870, while the Germans were advancing on Paris. The city, invested on Sept. 19th, capitulated on Jan. 28th, 1871, after a siege that had caused

great suffering. The Prussians entered Paris on March 1st, and occupied the Louvre and the Champs-Elysées for three days. Establishment of law and order in the capital was delayed by the *Communard Insurrection* (March 18th–May 29th, 1871), which compelled the removal of the seat of government to Versailles, and led to the destruction of many buildings. In 1879, however, the Legislature returned to Paris, and the city and the country shared in the general material prosperity of the later 19th cent., proof of which was given by the 'Expositions Universelles' of 1878, 1889, and 1900.

Paris during the War. German troops entered French territory on Aug. 2nd, 1914, and on Aug. 3rd the two countries were at war. On Aug. 26th Gen. Gallieni was appointed military governor of Paris. On Aug. 30th the painful announcement was made that the front extended "from the Somme to the Vosges"; and on Sept. 2nd the seat of government was transferred from Paris to Bordeaux. It was announced that Paris would be defended, and many civilians left the capital. At the battle of the Marne (Sept. 7th; 'jour des taxis') Gen. Maunoury was dramatically reinforced on the Ourcq by 11,000 men despatched in taxicabs from the 'army of Paris,' and during the ensuing days (Sept. 8–12th) the citizens had the satisfaction of hearing the din of battle gradually recede. The Government returned to Paris in Dec. 1914. Air raids became more frequent towards the close of the struggle, and in all 222 bombs were dropped in the course of 20 attacks upon the capital. On March 23rd, 1918, at 7.20 a.m., two days after the opening of Ludendorff's great offensive, a German long-range gun began firing upon Paris from the neighbourhood of Crépy-en-Laonnais (Forest of St-Gobain), at a range of 82 miles. The bombardment by this and other 'Berthas' was renewed at intervals until Aug. 8th, 1918; and in all 286 large shells fell upon Paris, killing 205 persons and wounding 563. A shell which struck the church of St-Gervais (p. 39) claimed numerous victims. All danger to Paris was removed by Foch's great counter-offensive on July 18th, 1918, which drove the enemy back from the Marne for the second time.

The signature of the Treaty of Versailles was celebrated by an allied march of Victory through Paris (July 14th, 1919); and on the second anniversary of the Armistice (Nov. 11th, 1920) the body of an 'unknown soldier' was interred beneath the Arc de Triomphe.

RULERS OF FRANCE

Merovingians.

481–511. Clovis, king of the Franks.
511–752. Kings of Paris, Neustria, Austrasia, Burgundy.

Carlovingians.

752–768. Pepin the Short.
768–814. Charlemagne.
814–840. Louis the Debonair.
840–877. Charles the Bald.
877–879. Louis the Stammerer.
879–882. Louis III [and Carloman].
882–884. Carloman.
884–888. Charles the Fat.
[888–898. Count Odo (Eudes) of Paris.]
898–922. Charles the Simple.
[922–936. Robert and Rodolf, kings of the barons.]
936–954. Louis d'Outremer.
954–986. Lothair.
986–987. Louis V.

House of Capet.

987–996. Hugh Capet.
996–1031. Robert.
1031–1060. Henri I.
1060–1108. Philip I.
1108–1137. Louis VI (le Gros).
1137–1180. Louis VII (le Jeune).
1180–1223. Philip Augustus.
1223–1226. Louis VIII.
1226–1270. Louis IX (St. Louis).
1270–1285. Philip III (le Hardi).
1285–1314. Philip IV (le Bel).
1314–1316. Louis X (le Hutin).
1316. John I.
1316–1322. Philip V (le Long).
1322–1328. Charles IV (le Bel).

House of Valois.

1328–1350. Philip VI.
1350–1364. John II (le Bon).
1364–1380. Charles V (le Sage).
1380–1422. Charles VI (le Bien-Aimé).
1422–1461. Charles VII (le Victorieux).
1461–1483. Louis XI.
1483–1498. Charles VIII.
1498–1515. Louis XII.
1515–1547. Francis I.
1547–1559. Henri II.
1559–1560. Francis II.
1560–1574. Charles IX.
1574–1589. Henri III.

House of Bourbon.

1589–1610. Henri IV.
1610–1643. Louis XIII.
1643–1715 Louis XIV.
1715–1774. Louis XV.
1774–1792. Louis XVI (beheaded 1793).

Revolution and First Empire.

1792–1804. First Republic.
1804–1814. Napoleon I.

House of Bourbon.

1814–1815. Louis XVIII.
1815. Napoleon I ('the Hundred Days').
1815–1824. Louis XVIII.
1824–1830. Charles X.

House of Orléans and Second Republic.

1830–1848. Louis Philippe.
1848–1852. Second Republic.

Second Empire.

1852–1870. Napoleon III.

Third Republic.

Presidents: Adolphe Thiers, 1871–73.—Marshal Macmahon, 1873–79.—Jules Grévy, 1879–87.—Sadi Carnot, 1887–94.—J. Casimir-Périer, 1894–95.—Félix Faure, 1895–99.—Emile Loubet, 1899–1906.—Armand Fallières, 1906–13.—Raymond Poincaré, 1913–20.—Paul Deschanel, 1920.—Alexandre Millerand, 1920–4.—Gaston Doumergue, 1924.

BOOKS ABOUT PARIS

A number of books dealing with special buildings, institutions, and districts of Paris are mentioned in the text of this volume. In addition a few recent books of more general scope are here grouped under several heads.

Topography and General. 'A Wanderer in Paris,' by *E. V. Lucas* (1909; new ed., 1925); 'Paris,' by *Hilaire Belloc* (1900); 'Paris,' by *Prof. T. Okey* (Mediæval Towns Series, 1906); 'Paris, Past and Present,' by *E. G. Hamerton* (1885); 'Paris in its Splendour,' by *E. A. Reynolds Ball* (1901); 'Life in Paris,' by *E. A. Vizetelly* (1919); 'The Life of Paris,' by *Richard Whiteing* (1900); 'Paris the Beautiful,' by *Lilian Whiting*; 'Some Memories of Paris,' by *F. Adolphus* (1895); 'My Parisian Year,' by *Maude Annesley* (1912); 'Old Paris,' by *Henry C. Shelley* (1912); 'Present-Day Paris and the Battlefields,' by *Sommerville Story* (1920); 'Nooks and Corners of Old Paris' (1907), and 'Walks in Paris' (1909), by *Georges Cain* (translated); 'Historic Paris,' by *Jetta S. Wolff* (1921); 'So You're going to Paris,' by *Clara Laughlin* (1925); 'The Paris that is Paris,' by *Watson White* (1926); 'Twenty Years in Paris,' 'My Friends the French,' and 'Modern Paris,' all by *Robert H. Sherard*.—In French. Besides the excellent topographical works by *Georges Cain*, the following may be mentioned: 'Nouveau Guide Itinéraire,' by *C. Normand*; 'Guide Pratique à travers le Vieux Paris,' by the *Marquis de Rochegude* and *M. Dumolin* (1923); 'Ce qui reste du Vieux Paris,' by the *Vicomte de Villebresme*; 'Pour comprendre les Monuments de Paris,' by *G. Huisman* (1925).

History. 'The French Revolution,' by *Thos. Carlyle*; 'Diary of a Besieged Resident in Paris,' by *H. Labouchère* (1871); 'Abp. Darboy and some French Tragedies,' by *L. C. Price* (1916); 'Historical Guide to Paris,' by *Grant Allen* (1903); 'The Stones of Paris in History and Letters,' by *B. E.* and *C. M. Martin* (1900).—'Vieilles Maisons, Vieux Papiers,' by *G. Lenôtre* (1903); 'Paris Révolutionnaire,' by *G. Lenôtre* (1896).

Novels, etc. 'Paris Sketch Book,' by *W. M. Thackeray*; 'Trilby,' by *Geo. du Maurier*; 'A Sentimental Journey,' by *Laurence Sterne*; 'A Chair on the Boulevards,' etc., by *Leonard Merrick*.—'Notre-Dame' and 'Les Misérables,' by *Victor Hugo*; 'Scènes de la Vie de Bohème,' by *Henri Murger*; 'Paris' and 'L'Œuvre,' by *Emile Zola*; 'La Rôtisserie de la Reine Pédauque,' by *Anatole France*.

Special Aspects. 'The Night Side of Paris,' by *E. B. d'Auvergne* (1912); 'Footprints of Famous Americans in Paris,' by *John J. Conway* (1912); 'Paris of the Novelists,' by *A. B. Maurice* (1920); 'The Story of Paris Churches,' by *Jetta S. Wolff* (1918); 'Colour Studies in Paris,' by *Arthur Symons* (1918); 'Memorable Paris Houses,' by *Wilmot Harrison* (1893); 'Mediæval Art,' by *Prof. W. R. Lethaby*.

Environs. 'Days near Paris,' by *A. J. C. Hare*.—'Environs de Paris,' by *Georges Cain* (2 vols.; 1911–12); 'Autour de Paris,' by *A. Hallays* (1910 and 1913).

PRACTICAL INFORMATION

I. ON THE WAY TO PARIS

Railway and Steamer Services. The chief cross-Channel routes to Paris are given below. Information as to weather in the Channel is posted daily in London at Waterloo and Victoria stations and published in the chief newspapers. Food is provided at a fixed tariff on all the steamers.—American travellers not passing through England will find the most direct route to Paris by steamer to Cherbourg or Havre.

1. VIÂ DOVER AND CALAIS. 282½ m. Daylight service twice daily (incl. Sun.) in 7¾–8¼ hrs. (c. 63/4, 44/11, 31/6). Luggage registered to Paris is examined at Calais.—Seats in the trains to and from Dover (1/; Pullman car 3/6), deck-cabins on the steamers (from 30/), and seats in the trains between Calais and Paris (2/) may be reserved in advance. Holders of 2nd class tickets may travel 1st class on the steamer on payment of 3/6.

From London (Victoria, S.E. section) to *Dover* (76¼ m. in 1¾–2 hrs.), see the *Blue Guide to England*.—From Dover to *Calais*, 21 m., steamer in 1¼–1½ hr. (17/7, 14/1).—From Calais (Gare Maritime) to *Paris* (Gare du Nord), 185 m. (298 km.) in 3½ hrs., with restaurant car (134 fr. 25, 90 fr. 60, 59 fr. 5 c.), viâ (25½ m., 41 km.) *Boulogne-sur-Mer*, (74 m., 119 km.) *Abbeville*, and (102 m., 164 km.) *Amiens* (see the *Blue Guide to North-Eastern France*).

2. VIÂ FOLKESTONE AND BOULOGNE. 256½ m. Daylight service daily (incl. Sun.) in 8½ hrs. (c. 58/4, 40/10, 29/). Luggage registered to Paris is examined there.—Seats and cabins may be reserved in advance (as viâ Calais). Holders of 2nd class tickets may travel 1st class on the steamer on payment of 3/6.

From London (Victoria, S.E. section) to *Folkestone Harbour* (72¼ m. in 1¼ hr.), see the *Blue Guide to England*.—From Folkestone to *Boulogne*, 26 m., steamer in 1¾ hr. (15/7, 12/1).—From Boulogne (Gare Maritime) to *Paris* (Gare du Nord), 158½ m. (255 km.) in 3 hrs., with restaurant car (114 fr. 90, 77 fr. 55, 50 fr. 55 c.), route as from Calais (see above).

The night service viâ Dover and Boulogne is at present (1927) suspended.

3. VIÂ NEWHAVEN AND DIEPPE. 225¾ m. Daylight service daily (incl. Sun.) in 8½ hrs. (c. 47/6, 33/, no 3rd class). Nightly service in 9½ hrs. (c. 47/6, 33/, 23/6). Luggage registered to Paris is examined there; on the return journey, luggage registered to London is examined at Victoria.—Pullman car seats (2/ extra) in the trains to and from Newhaven, 1st class berths (1/ extra) on the steamers, and seats (2/ extra) in the trains between Dieppe and Paris may be reserved in advance. Transference from 2nd cl. to 1st cl. on the steamer, 8/9; from 3rd cl. to 2nd cl., 6/2. Private cabin

from 25/. 1st class couchettes (61 fr. 70 c. extra) are available on the night service between Dieppe and Paris.

From London (Victoria, Brighton sect.) to Newhaven (56½ m. in 1¾ hr.), see the *Blue Guide to England*.—From Newhaven to *Dieppe*, 65 m., steamer in 3¼–4 hrs. (33/, 24/6, 18/6).—From Dieppe to *Paris* (Gare St-Lazare), 104¼ m. (168 km.), in 3 hrs. (75 fr. 70, 51 fr. 10, 33 fr. 30 c.), with restaurant car, viâ (86¼ m., 139 km.) *Pontoise*, see the *Blue Guide to North-Western France*. The longer route viâ *Rouen* (124¼ m., 201 km.) is not now used by the boat-trains.

4. VIÂ SOUTHAMPTON AND HAVRE. 340½ m. Service every week-day in 15 hrs. (51/8, 35/6, no 3rd class); from Southampton in 12¼ hrs. (48/2, 33/6). Holders of 2nd class tickets may travel 1st class on the steamer on payment of 10/ (17/6 return). Berths (from 2/6) and cabins (from 40/) on the steamer, and seats in the trains between Havre and Paris (1/6), may be reserved in advance. Baggage registered to Paris is examined there.

From London (Waterloo) to (79 m.) *Southampton*, see the *Blue Guide to England*. From Southampton to *Havre*, 120 m., steamer nightly in 6¾ hrs. (37/3, 27/3). From Havre to *Paris* (Gare St-Lazare), 141½ m. (228 km.), railway in 3½–4 hrs. (102 fr. 70, 69 fr. 35, 45 fr. 20 c.), viâ (54¾ m., 88 km.) *Rouen*, see the *Blue Guide to Normandy*.

Air Services. Regular air-services between London (Croydon Aerodrome) and Paris (Le Bourget Aerodrome), several times daily in each direction, are maintained by *Imperial Airways, Ltd.* (British; £5 5/ or £6 6/, return £11 11/, day return £10 10/) and the *Air Union* (£5 5/ or £6 6/, return £11 11/). The flight takes 2½–3 hrs. Passengers are conveyed by motor-car, free of charge, between the cities and the aerodromes. The free luggage allowance is 30 lb. (14 kg.).

Places and full information may be obtained in London from the Lepaerial Travel Bureau (27 Piccadilly, W. 1), Thomas Cook & Son (Berkeley St., etc.), the American Express Co. (6 Haymarket); in Paris from the Air Express (25 Rue Royale), Cook & Son (p. xlvi), the American Express Co. (p. xlvi); and from other agents in both cities.

FROM PARIS (Le Bourget) there are air-services every week-day to *Lyons* in 3 hrs., going on thence to *Marseilles* (2 hrs.) or *Geneva* (1 hr.), with connections at Marseilles for Spain and N. Africa.—To *Strasbourg* in 2½ hrs., going on thence to *Prague* in 3½ hrs., and from Prague to *Warsaw* in 5 hrs. or to *Vienna* (2 hrs.), *Belgrade* and *Constantinople*.—Viâ *Rotterdam* (2½ hrs.) or *Brussels* (2¼ hrs.) to *Amsterdam* (3¼ or 4½ hrs.), with connections for Central Europe.—Viâ *Brussels* to *Cologne* (3¼ hrs.) with connections for N. Germany and Denmark.

Apart from the regular air-services travellers are conveyed from London or Paris to any point in Europe by means of taxiplanes at a speed of 100 m. per hr. and a cost of 2/6 per mile for two passengers.

Passports are necessary for all foreign travellers entering France and must bear the photograph of the holder. British passports (charge 7/6), valid for five years, and renewable for 5 years more (fee 1/ per year), are issued at the Passport

Office, 1 Queen Anne's Gate Buildings, Dartmouth Street, London, S.W.1 (open 10–4, Sat. 10–1), or may be obtained for a small additional fee through any tourist-agent. Irish Free State passports (7/6; valid as above) are issued by the Ministry of External Affairs, No. 6 Hume Street, Dublin. British and Irish passports no longer require the visa of a French consul, but American passports do (charge 46/8; French passport office in London, 51 Bedford Square). In the United States passports are issued by the Bureau of Citizenship, State Department, Washington, D.C.—Every foreigner remaining in Paris more than 2 months should within that period apply to a préfecture of police for a 'carte d'identité' (identity card; 375 fr.; four photographs required). Tourists may arrange this matter through the landlord of their hotel or pension.

Custom House. Dutiable articles should at once be declared, but trouble is avoided by excluding them from one's luggage. Matches and automatic cigar-lighters are forbidden, and tobacco is dutiable, but small quantities of tobacco or cigarettes are usually passed free. All hand-luggage is examined on landing, both on outward and homeward journeys, and in some cases (enquire on booking) also registered through luggage. A personal appearance at the examination is very desirable.—Returning travellers may be reminded that the list of articles dutiable in England includes tobacco, silk and artificial silk in all forms, spirits (including cordials and perfumes), sweetmeats, clocks, watches, scientific instruments, saccharin, and drugs such as morphine or cocaine. Half-a-pint of spirits and ½ lb. of tobacco are usually passed free of duty, if declared.

Railways. The principal railways radiating from Paris, in the directions indicated by their names, are the *Chemins de Fer du Nord, de l'Est, de Paris-Lyon-Méditerranée, d'Orléans,* and *de l'Ouest-Etat.* On the main routes corridor coaches are the rule, and the boat-trains and international expresses have restaurant and sleeping cars. The service of trains on Sun. is as frequent as on week-days. Not all trains have third-class carriages. Some of the fast trains carry first-class passengers only; to others third or second class passengers booked for short distances are admitted only on payment of a 'supplement' to the ordinary fare. The third-class carriages are inferior to English third-class carriages, but the second class is comfortable and is freely patronized by travellers of good standing. The first class, more luxuriously upholstered, is now little, if at all, less crowded than the second class.

Smoking carriages are labelled 'fumeurs'; but smoking is permitted also in other compartments unless a passenger objects. Ladies' compartments are

marked 'dames seules.' The guard is called 'chef de train'; a porter is 'porteur.'

FARES have been considerably raised since the War. At present they are calculated at the rates of 45 fr. 5 c. (1st cl.), 30 fr. 40 c. (2nd cl.), and 19 fr. 80 c. (3rd cl.) per 100 kilomètres (62 m.), in addition to which a tax of 25 c. is levied on all fares over 10 fr., 50 c. over 100 fr. As the distances to all important stations are given both in kilomètres and miles in the text of this guide-book the fare between any two places may be easily reckoned.

Return tickets (valid 2 days and upwards, according to distance) are issued at a reduction of 20% (1st cl. 25%); but the previous liberal issue of circular tour tickets and of cheap tickets to summer resorts, etc., is still practically suspended. Children between the ages of three and eight travel at half fares.

The Indicateur-Chaix (see below) contains a table (barème) showing the single and return fare for every distance up to 1200 km. (745 m.).

LUGGAGE. The traveller who restricts his luggage to what he himself can carry avoids much trouble and saves time; but packages that cannot be regarded as bona-fide hand-luggage cause inconvenience and delay unless they are registered. Luggage sent in the luggage van must be registered and is delivered to the traveller at his destination on production of the luggage ticket ('bulletin de bagage'); 30 kg. or 66 lb. per ticket are carried free, but 1 fr. 30 c. is paid for registering. Robberies of luggage in transit are unfortunately less infrequent than they used to be; valuable luggage should therefore always be insured. It is moreover imprudent to leave hand-luggage unguarded (e.g. on going to the restaurant car). The left-luggage office is known as 'la consigne' (charge from 85 c. per package for the first day).

The chief TIME TABLES are the *Indicateur-Chaix* (weekly 4½ fr.) for the whole of the French railways, and the various *Livrets-Chaix* (monthly 1 fr. 50–2 fr. 50 c.) for the different companies.

Railway Time in France is West Europe time, which is the same as Greenwich (i.e. English) time; and summer time in France now begins on the same date as in England. The twenty-four-hour system, reckoned from midnight to midnight (so that 1 p.m. is 13 o'clock, etc.), is in operation on French railways and is adopted in French time-tables.

Railway Termini in Paris. There are eleven terminal railway stations in Paris, serving both for long distance and suburban services. All of these, with the exception of the Gare du Quai d'Orsay, are connected by short branch-lines with the Chemin de Fer de Ceinture, and near all of them are stations on the underground railways. The large termini are provided with restaurants, left-luggage offices, telegraph offices, etc., and some with baths and hair-dressing rooms. For hotels near the various stations, see p. xxxv. The following list of termini is arranged alphabetically.

Gare d'Austerlitz (Pl. R 84, *G*), or *Gare d'Orléans*, Quai d'Austerlitz, formerly the terminus, is now a secondary station of the Chemin de Fer d'Orléans.

Gare de l'Est (Pl. B 77, *E*), or *Gare de Strasbourg*, Rue de Strasbourg, terminus of the Chemin de Fer de l'Est.

Gare des Invalides (Pl. B 45, *B*), Esplanade des Invalides, for the State Lines (Reseau de l'Etat) to Granville, St-Malo, etc., and for electric trains to Versailles.

Gare St-Lazare (Pl. B 52, *C*), Rue St-Lazare, terminus of the Ouest-Etat line for Rouen and Dieppe (England) and suburban lines on the right bank of the Seine.

Gare du Luxembourg (Pl. R 63, *G*), or *Sceaux-Médicis*, Rue Gay-Lussac, terminus of the Orléans line for Sceaux and Limours. Luggage is not booked here, but must be taken to the Gare de Sceaux (see below).

Gare de Lyon (Pl. R 89, *G*), Boul. Diderot, terminus of the Paris-Lyon-Méditerranée line (P.L.M.).

Gare Montparnasse (Pl. R 54, *D*), Boul. Montparnasse, terminus of the State Lines to Brittany and the S.W. and of suburban lines on the left bank.

Gare du Nord (Pl. 67, *E*), Rue de Dunkerque, terminus of the Chemin de Fer du Nord for Calais, Boulogne, etc. (England).

Gare du Quai d'Orsay (Pl. B 55, *D*), terminus for all trains of the Orléans line (P.O.).

Gare de Sceaux (Pl. Y 51), or *Paris-Denfert*, Place Denfert-Rochereau, for trains to Sceaux and Limours.

Gare de Vincennes (Pl. R 82, *G*), Place de la Bastille, for trains to Vincennes, Brie-Comte-Robert, and Verneuil-l'Etang.

Arrival in Paris. A porter should at once be engaged and a cab ('taxi') secured. The porter is then sent, with the luggage-ticket, to fetch the heavier baggage. If this, however, has not been examined at the frontier the traveller must appear in person in the 'salle des bagages' or 'douane' to clear it. The octroi officials at the exit from the station make a formal enquiry as to the contents of the luggage. There are a few luggage cabs at the chief stations and other cabs will generally carry a trunk or so beside the driver. But travellers with much luggage are advised to secure a vehicle by telegraphing (free) a few hours in advance to the 'chef de gare,' stating the hour of arrival, the number of persons, and whether a motor or horse vehicle is required. The usual charge for a motor-vehicle for two persons is c. 6–10 fr.; full particulars in the Indicateur-Chaix (p. xxvi). Cab-tariff, see p. 1 in the Appx.

Railway porters expect a tip of not less than 2 fr. for hand-luggage and about 2 fr. for each heavy package.

II. GENERAL HINTS

Season. The fashionable season in Paris extends from Nov. to the 'Grand-Prix' (p. 76) in June. Summer (June–Aug.), sometimes very warm, is the tourist season, though the city is then deserted by its fashionable inhabitants and many of the theatres are closed. In spring and autumn, though the days are shorter, the weather is better adapted for the active sightseer.

Language. The traveller who knows no language but English can get along quite comfortably in Paris, though he may have to pay in cash for his ignorance. Even a slight knowledge of French makes the visit not only cheaper but also much more interesting and more intellectually profitable.

Money. The unit is the franc (fr.), subdivided into 100 centimes (c.). Since the War the gold coins have vanished entirely and the silver coins almost entirely from circulation, their place being taken by a great expansion of paper currency. In France banknotes for 5, 10, 20, 50, 100, 500, and 1000 fr. are issued by the Banque de France. The silver coinage (½ fr., 1 fr., 2 fr., 5 fr.) is largely replaced by yellow metal

tokens (*jetons*) for 50 c., 1 fr., and 2 fr. issued by the Chamber of Commerce of Paris and by provincial tokens representing the same values. There are nickel coins of 5, 10, and 25 c. and copper coins of 5 c. and 10 c. The 5 c. copper piece is the 'sou' of popular commerce, and prices are still frequently quoted in sous (10 sous = 1/2 fr., 20 sous = 1 fr., 100 sous = 5 fr.).

Money for an extended tour may be conveniently carried in the form of letters of credit or circular notes from a bank. The travellers' cheques issued by the chief American express companies and the Association of American banks and the circular notes of Messrs. Cook and the Banca Commerciale Italiana may likewise be mentioned. British bank and treasury notes are accepted at all the larger hotels, but are exchanged to best advantage at a good bank. A supply of French change, for gratuities and other incidental expenses of the journey, should be obtained before leaving home.

The abnormal state of the exchange precludes an attempt to value the franc in British or American currency. The normal exchange prior to the War made 25 fr. the approximate equivalent of £1 or $5, or 1 fr. equal to c. 9½*d.* or 20 cents; but the present rates are very much more favourable to Great Britain and the United States. The current rates are quoted in the financial columns of the daily papers.

Expenses have grown heavier since the War. Though for British or American travellers, favoured by the exchange, the cost of actual travel is comparatively light, the cost of living has much increased. For the ordinary tourist in Paris, living in average comfort and visiting the usual sights, the minimum daily expense can hardly be much less than 75 fr. (i.e. c. 10/), and even this implies a certain carefulness. To those who can afford more, Paris, like London, affords ample facilities for living at any scale of expense they choose. On the other hand those who content themselves with the plain lodging and simple fare, e.g. of the Latin Quarter, may live for considerably less.

Weights and Measures. The metric system, a uniform decimal system of weights, measures, and coins, was legalized in France in 1801 and became obligatory in 1840. The *mètre* or unit of length, taken as the basis of the entire system, was calculated in 1799 as the ten-millionth part of the distance from the pole to the equator viâ Paris. The *gramme* is the unit of weight, the *are* of land-measurement, the *litre* of capacity. Greek prefixes (déca-, hecto-, kilo-, myria-) are used with these names to express multiples; Latin prefixes (déci-, centi-, milli-) to express fractions (kilomètre = 1000 mètres, millimètre = 1000th part of a mètre).

For approximate calculations the mètre may be taken as 39 inches, the litre as 1¾ pint, the hectolitre as 22 gallons, the hectare as 2½ acres, 15 grammes as ½ oz., and 5 kilomètres as 3 miles. The 'livre' (1·1 lbs.) is half a kilogramme.

Police. The *Préfecture de Police* is situated in the Boul. du Palais (No. 7) and Rue de la Cité (Pl. R 66, *F*). In cases of disputes with cabmen, or when in need of information, visitors should apply to the nearest policeman (' sergent de ville '), to whom no gratuity should ever be offered. Complaints against proprietors of public establishments, such as hotels, restaurants, or dancing rooms, should be addressed in writing to M. le Préfet de Police. In serious or urgent cases, such as theft or violence, it is advisable to have a personal interview with a ' commissaire de police.'

Lost Property. Articles lost in the streets, public vehicles, etc., should be enquired for at the Préfecture de Police, 1 Rue de Lutèce (10–4); for property lost on the Métro, apply at the Palais-Royal station.

Courses for Foreign Students. For all information regarding lectures, institutes, libraries, etc., application should be made to the *Bureau de Renseignements de la Sorbonne*, 7 Rue des Ecoles.—The *Ecole du Louvre* organizes yearly courses (Dec. to June) on collections in the national museums; apply to the *Secrétariat des Musées Nationaux*, at the Louvre (p. 170).—The *Alliance Française*, 101 Boulevard Raspail, a society for promoting the study of the French language, holds yearly courses for foreigners (July–Aug.) in French language and literature, at the close of which diplomas are awarded.

Some French Usages. Forms of politeness are more ceremonious in France than in Great Britain or America. Men doff their hats in restaurants and cafés, and frequently also in shops, picture-galleries, and the like, though in the theatre they keep them on until the curtain rises. They greet each other by raising their hats. Gentlemen are expected to salute a lady before she bows to them, and, in speaking to her, to remain uncovered until requested to resume their hats. The hat is raised also to any lady passed on the stair of a flat and when a funeral is passed in the streets. Evening dress is essential at the Opéra and usual at dinner in the first-class hotels and restaurants. The afternoon (after 3.30 p.m.) is the proper time for formal calls and for the presentation of letters of introduction, which should never be sent by post. The usual lunch-hour is about 12.30 p.m., the dinner-hour about 7.45 p.m.

Summer Time. The principle of ' summer time ' has been adopted in France, and, since 1926, the limits of summer time in France and England have been the same, viz.: from the day after the third Sat. in April (or, if that day be Easter Day, the day after the second Sat.) to the day after the first Sat. in October.

Business begins earlier in Paris than in London; principals may be found at their offices even before 9 a.m. Banks are

open 9–12 and 2–4 (9–12 on Sat. and the eves of general holidays). The Saturday half-holiday ('la semaine anglaise') is gradually extending but is not yet universal. Some large shops do not open on Mon. until 1 p.m. and many small shops are closed daily between 12 and 2. All food shops are open even on Sun. morning.

Public Holidays. The chief public holidays are New Year's Day, Easter Monday, Ascension Day, Whit Monday, July 14th (Fête Nationale), Assumption Day (Aug. 15th), All Saints' Day (Nov. 1st), Armistice Day (Nov. 11th), and Christmas Day. Business generally is suspended on most of these days and banks are closed; in addition, the museums supervised by the Administration des Beaux-Arts (Carnavalet, Petit-Palais, Galliera, Cernuschi, and Victor-Hugo) are closed on Tues. morning and on all the above-mentioned holidays; the great State Museums (Louvre, Cluny, Luxembourg, Versailles, etc.) are closed on New Year's Day, the day after Ascension, July 14th, and Nov. 11th, and on Aug. 15th, Nov. 1st, and Christmas Day, except when these last three days fall on a Sunday.

Receipts should bear a stamp (paid for by the customer): up to 100 fr., 25 c.; up to 600 fr., 50 c.; over 1000 fr., 1 fr.

Tobacconists always have postage stamps, post-cards, and carte lettres on sale. Passers-by may freely use the lights kept burning in such shops without making any purchase.

House Numbering. In streets parallel with the Seine the houses are numbered from E. to W.; in those at right angles with the Seine, from the end nearest the river.

Minuterie. The notice 'minuterie' in apartment houses, etc., indicates a push-button, pressure on which will illuminate the staircase for a minute or so.

III. HOTELS

Hotels of every class and size abound in Paris, but during the tourist-season they are often full, and it is prudent to engage rooms in advance, especially if the traveller arrives late in the evening. The most expensive hotels, the clientèle at which is international (largely British and American), are mostly situated in the neighbourhood of the Place Vendôme, the Place de la Concorde, and the Champs-Elysées. For the average visitor the most convenient quarters are near the Boulevards, from the Madeleine to the Faubourg Poissonnière and the adjoining regions, the Avenue de l'Opéra, the Rue de Rivoli between the Palais-Royal and the Place de la Concorde, the Faubourg St-Honoré, and the Champs-Elysées neighbourhood. But there are many good hotels outside these limits.

Before taking possession of his rooms at a hotel, the traveller should have a precise understanding as to the charge. Bills should be paid at reasonably short intervals, as mistakes are then more easily checked. Notice of departure should be given before noon. Valuables or money should not be kept in the traveller's trunk, but should be deposited with the manager of the hotel, in exchange for a receipt, or at a bank.

Charges. Hotel charges vary greatly, according to the season, the district, the class of hotel, and the duration of the visit, so that no average can be quoted. The difficulty is increased by the present state of the exchange and the present uncertainty of prices generally; so that, though based on the official list of hotel prices for 1926, **the charges given in our list of hotels must be regarded as relative and approximate only.** In that list R. (room) means the cheapest single-bedded room, but such rooms are not always available; 'pens.' (pension) includes board and lodging; and the charges for meals are those for table-d'hôte meals exclusive of wine, unless the contrary be stated. The charges for better rooms, e.g. with bathroom or dressing-room attached, and for meals served in private rooms, are, of course, higher.— A tax of 10 per cent. is added to the charges for lodging, food, and drink at all hotels, restaurants, or cafés that are classed as 'établissements de luxe'; in second-class hotels the tax is 3%, in third class 1·1%.

Gratuities. The maître d'hôtel (head-waiter, see p. xxxvi, through whom the bill is generally paid), the waiter who has attended the visitor at meals, the chambermaid, the valet de chambre, and the hall-porter all expect to be 'tipped.' To get full value for one's tips, they should be distributed at least once a week. At a hotel of moderate class not less than 10% of the bill (not including the luxury-tax) should be given in gratuities; a one-night visitor gives more. The head-waiter receives rather more than the other servants. An occasional franc is enough for the page or lift-boy. In most hotels 10% is added to the bill for 'service'; at these no gratuities need be given.

Asterisks, see p. xiv.

The following list, making no claim to be an exhaustive catalogue of the hotels of Paris, affords the visitor a comprehensive choice. The omission of a name from the list implies no derogatory judgment. The sumptuous and expensive 'hôtels de luxe' are named first, and on p. xxxv hotels near the principal railway stations are grouped together; but, apart from these, the hotels are here arranged according to districts. The plan references refer to the sectional plans *A–G* in the Appendix (comp. Appx., p. 19), except when a hotel is situated outside the area covered by these plans, in which case the reference is to the general plan.

Hôtels de Luxe

In and near the Place Vendôme.

Ritz** (Pl. *C* 53), 15 Place Vendôme, R. 240 fr.—Du Rhin** (Pl. *C* 54), 4 Place Vendôme, R. 100, B. 8 fr.—***Vendôme** (Pl. *C* 54), 1 Place Vendôme, L. 35, D.

40 fr.—***Westminster** (Pl. *C* 58), 11 Rue de la Paix.—***Mirabeau** (Pl. *C* 58), 8 Rue de la Paix.—***Meurice** (Pl. *C* 54), 218 Rue de Rivoli, R. 130 fr.—***Claridge's** (Pl. *A* 32), 74 Avenue des Champs-Elysées.—***De Crillon** (Pl. *C* 49), Place de la Concorde and Rue Boissy-d'Anglas, occupied in 1919 by the American Peace Delegation, R. 150 fr.—***Grand** (Pl. *C* 58), Boulevard des Capucines and Place de l'Opéra, R. 60, L. 30, D. 35 fr.—***Continental** (Pl. *C* 54), 3 Rue de Castiglione, R. 140, L. 30, D. 35 fr.

In the Champs-Elysées and near the Etoile.

Majestic** (Pl. *A* 28), 19 Avenue Kléber, occupied in 1919 by the British Peace Delegation, R. from 60 fr.—Mercédès** (Pl. *A* 27), 9 Rue de Presbourg, R. 60, L. 30, D. 32 fr.—***Carlton** (Pl. *A* 32), 119 Avenue des Champs-Elysées, R. 80, L. 35, D. 40 fr.—***Plaza-Athénée** (Pl. *B* 39), 25 Avenue Montaigne, R. 75 fr.—**Du Château de Madrid,** in the Bois de Boulogne (Porte de Madrid).—**California** (Pl. *A* 37), 16 Rue de Berri, American clientèle.—**Napoléon** (Pl. *A* 32), 38–40 Av Friedland (in construction, 1927).—**Elysées-Palace** (Pl. *A* 38), Rue Marignan (new in 1927).

Large First-Class Hotels

Between the Palais-Royal, Avenue de l'Opéra, Place de la Concorde, and the Madeleine.

Edouard-VII** (Pl. *C* 59), 39 Av. de l'Opéra.—Des Iles-Britanniques** (Pl. *C* 58), 22 Rue de la Paix, a family hotel.—***Chatham** (Pl. *C* 58), 18 Rue Daunou, R. 40, B. 8, pens. 135 fr.—***Des Capucines** (Pl. *C* 53–58), 37 Boulevard des Capucines, R. 60, L. or D. 20, pens. 100 fr.—***Lotti** (Pl. *C* 54), 7 Rue de Castiglione.—***Vouillemont** (Pl. *C* 48), 15 Rue Boissy-d'Anglas.—**Scribe** (Pl. *C* 58), 1 Rue Scribe (new in 1927).—**Wagram** (Pl. *C* 59), 208 Rue de Rivoli, R. 60, L. 28, D. 30, pens. 120 fr.—**Régina** (Pl. *C* 59), Place Rivoli, near the Louvre and the Tuileries, L. 18, D. 20, pens. 95 fr.—**Des Deux-Mondes** (Pl. *C* 58), 22 Avenue de l'Opéra.—**Grand-Hôtel du Louvre** (Pl. *D* 60), Place du Palais-Royal and 170–172 Rue de Rivoli, R. 55, L. 25, D. 30, pens. 110 fr.—**Daunou** (Pl. *C* 58), 6 Rue Daunou.—**Savoy, Brighton** (Pl. *C* 59), 194bis and 228 Rue de Rivoli.—***De France et de Choiseul** (Pl. *C* 54), 239 Rue St-Honoré.—**Saint-James et d'Albany** (Pl. *C* 59), 211 Rue St-Honoré, frequented by English and Americans.—**Louvois** (Pl. *C* 63) 3 Rue Lulli, Square Louvois, well spoken of.

In the Champs-Elysées and near the Place de l'Etoile.

D'Albe** (Pl. *A* 33), 55 Avenue George-V and 101 Avenue des Champs-Elysées.—**Gallia** (Pl. *A* 38), R. 60, L. or D. 25, pens. 100 fr., **Grosvenor** (Pl. *A* 38), 63 and 59 Rue Pierre-Charron.—**Campbell** (Pl. *A* 32), 47 Avenue Friedland, R. 50, L. 20, D. 22, pens. 90 fr.—Beau-Site** (Pl. *A* 32), 4 Rue de Presbourg.—**Mac-Mahon Palace** (Pl. *A* 26), 29 Avenue Mac-Mahon, R. from 30 fr.—**D'Iéna** (Pl. *B* 29), 26 Avenue d'Iéna.—**Bristol** (Pl. *A* 48), 112 Rue du Faubourg-St-Honoré, 400 yds. from the British Embassy.—**Windsor-Etoile** (Pl. *A* 32), 14 Rue Beaujon, en pension only.—**Chambord** (Pl *A* 32), 123 Av. des Champs-Elysées.—**Powers** (Pl. *A* 38), 52 Rue Francois-Ier, R. 40, L. 20, D. 22, pens. 85 fr.—**La Trémoïlle** (Pl. *B* 39), 14 Rue La Trémoïlle.

On the Left Bank.

Du Palais d'Orsay (Pl. *D* 55), Gare d'Orsay.—**Lutétia** (Pl. *D* 52), 43 Boulevard Raspail.—**Pont-Royal** (Pl. *D* 51), 37 Rue du Bac.—**Palace** (Pl. *D* 57), Boul. St-Germain and Rue Montfaucon (new in 1927).

Other Hotels on the Right Bank

Between the Avenue de l'Opéra, the Madeleine, Place de la Concorde, and Tuileries.

De Choiseul et d'Egypte (Pl. *C* 58), 1 Rue Daunou.—**Henry's** (Pl. *C* 58), 11 Rue Volney.—**De Calais** (Pl. *C* 53), 5 Rue des Capucines.—**Bedford, Newton,**

Marigny, Peiffer (Pl. *C* 52), 17, 11bis, 11, and 6 Rue de l'Arcade.—**Buckingham** (Pl. *C* 52), **Sydney** (Pl. *C* 52), **De Florence** (Pl. *C* 52), 43, 50, and 26 Rue des Mathurins, R. 30, D. 16–18 fr.—**St-Pétersbourg** (Pl. *C* 53), 33 Rue Caumartin.—**Silvia** (Pl. *C* 53), 6 Rue Godot-de-Mauroy and 12 Rue de Sèze.—***Vignon** (Pl. *C* 53), 23 Rue Vignon.—**Madeleine-Palace** (Pl. *C* 53), 1 Rue Tronchet.—**Florida** (Pl. *C* 48), 12 Boulevard Malesherbes, R. 30, L. 16, D. 18, pens. 60 fr.—**Pérey** (Pl. *C* 48), 5 Cité du Retiro, hôtel meublé.—**Richepance** (Pl. *C* 53), 14 Rue Richepance, R. from 25 fr.—**Burgundy** (Pl. *C* 53), **De la Mayenne** (Pl. *C* 53), 8 and 6 Rue Duphot.—**Métropolitain** (Pl. *C* 54), 8 Rue Cambon, frequented by Americans.—**Roblin** (Pl. *C* 53), 6 Rue Chauveau-Lagarde, well spoken of.—**De Castille** (Pl. *C* 53), 37 Rue Cambon, good restaurant.—**Louis-le-Grand** (Pl. *C* 54), 3 Rue Rouget-de-l'Isle.—**Du Mont-Thabor** (Pl. *C* 54), 4 Rue du Mont-Thabor.—**D'Oxford et de Cambridge** (Pl. *C* 59), 13 Rue D'Alger.—**De la Tamise** (Pl. *C* 59), 4 Rue d'Alger (suitable for single ladies).—**Osborne** (Pl. *C* 59), 4 Rue St-Roch.—**Du Dauphin** (Pl. *C* 59), 12 Rue St-Roch.—**Normandy** (Pl. *C* 59), 7 Rue de l'Echelle, a good family hotel, frequented by English and Americans, R. 30, L. 16, D. 18, pens. 65 fr.

Near the Rond-Point des Champs-Elysées.

Elysée-Bellevue (Pl. *A* 43), **De Delft** (Pl. *A* 43), 2 and 30 Rue Montaigne.—**Matignon, Berkeley** (Pl. *A* 43), 6 and 7 Avenue Matignon.—**Avenida** (Pl. *A* 43), **Du Colisée** (Pl. *A* 38), Nos. 41 and 6 Rue du Colisée.—**Grand Hôtel de l'Elysée** (Pl. *A* 48), 12 Rue des Saussaies.—**Bradford** (Pl. *A* 37), 10 Rue St-Philippe-du-Roule.—**Rochambeau** (Pl. *A* 47), **D'Angleterre** (Pl. *A* 38), 4 and 91 Rue La Boëtie.—**San Regis** (Pl. *B* 39), 12 Rue Jean-Goujon, same management as the Hôt. Roblin.

Near the Place de l'Etoile.

Cécilia (Pl. *A* 27), 11 Avenue MacMahon, well spoken of.—**Des Acacias** (Pl. *A* 26), 47 Rue des Acacias.—**Splendid** (Pl. *A* 27), 1bis Av. Carnot.—**Belfast** (Pl. *A* 27), 10 Avenue Carnot.—***Royal** (Pl. *A* 32), **Dominion** (Pl. *A* 32), a family hotel, **Friedland** (Pl. *A* 32), Nos. 33, 28, and 35 Avenue Friedland, R. from 25 fr.—**Haussmann** (Pl. *A* 37), 192 Boulevard Haussmann, R. from 25 fr.—**Balzac** (Pl. *A* 32), **Beaulieu** (Pl. *A* 32), **Des Champs-Elysées** (Pl. *A* 32), R. 50, L. 20, D. 22, pens. 85 fr., **Chateaubriand** (Pl. *A* 32), **Celtic** (Pl. *A* 32), Nos. 4, 8, 3, 11, and 6 Rue de Balzac.—**Lord Byron** (Pl. *A* 32), 16 Rue Lord-Byron.—**Washington** (Pl. *A* 37), 43 Rue Washington.—**Mont-Fleuri** (Pl. *A* 27), **Duval** (Pl. *B* 22), 21 and 79 Avenue de la Grande-Armée.—**Princess** (Pl. *A* 27), 10 Rue de Presbourg.—**Magellan** (Pl. *A* 33), 59 Avenue Marceau.—**Columbia** (Pl. *A* 28), well spoken of, **Baltimore** (Pl. *B* 29), R. 25, L. or D. 18, pens. 60 fr., 16 and 18bis Avenue Kléber.—**Belmont et de Bassano** (Pl. *A* 33), 28–30 Rue de Bassano.—**Impérial** (Pl. *A* 33), 4 Rue Christophe-Colomb, R. 25, L. 20, D. 22, pens. 75 fr.—**Métropole** (Pl. *A* 38), 37 Rue François-Premier, R. 40, L. 20, D. 22, pens. 70 fr.—**West-End** (Pl. *B* 39), 7 Rue Clément-Marot.—**Roosevelt** (Pl. *A* 28), **International** (Pl. *A* 33), Nos. 63 and 60 Avenue d'Iéna.—**Du Palais** (Pl. *B* 39), 28 Cours Albert-Premier, R. 35, L. 14, D. 16, pens. 60 fr.—**Elysée-Star** (Pl. *A* 33), 63 Rue Galilée.—**Farnèse** (Pl. *B* 29), 32 Rue Hamelin, quiet and comfortable.

Between the Avenue de l'Opéra, the Boulevard des Italiens, and the Rue Richelieu.

To the N. of the Boulevard: **London Palace** (Pl. *C* 58), 32 Boulevard des Italiens.—**Monte-Carlo** (Pl. *C* 63), 10 Boulevard des Italiens (Passage de l'Opéra).—***Adelphi** (Pl. *C* 63), 6 Rue Taitbout, R. from 25 fr.—**Laffitte** (Pl. *C* 62), 38 Rue Laffitte.—**Richmond** (Pl. *C* 58), 11 Rue du Helder, R. 30, L. or D. 20 fr.—**De l'Opéra** (Pl. *C* 58), 16 Rue du Helder, R. 25, L. or D. 15, pens. 60 fr.—**Victoria-Lafayette** (Pl. *C* 57), 10 Cité d'Antin and 3bis Rue de La Fayette, R. 30, L. or D. 15, pens. 60 fr.—**Suisse** (Pl. *C* 57), 5 Rue de La Fayette, pens. 60 fr.—**Franklin et du Brésil** (Pl. *E* 62), 19 Rue Buffault, R. 20, D. 18 fr.—***De Russie** (Pl. *E* 63), 4 Rue Drouot.

To the S. of the Boulevard: **Raynaud, De France, Des Etats-Unis** (Pl. *C* 58), 20, 22, and 16 Rue D'Antin.—**Monsigny** (Pl. *C* 58), 1–5 Rue Monsigny, R. 30,

L. or D. 15, pens. 75 fr.—**De la Néva** (Pl. *C* 58), R. 22, L. or D. 14, pens. 55 fr., **Dalayrac** (Pl. 58), 9 and 2 Rue Monsigny.—**Ste-Anne, Paris-Centre** (Pl. *C* 59), 10 and 11bis Rue Ste-Anne.—**De Grammont** (Pl. *C* 63), **De Périgord** (Pl. *C* 63), 22 and 2 Rue de Grammont.—**Favart** (Pl. *C* 63), 5 Rue de Marivaux, hôtel meublé.—**Cusset** (Pl. *C* 63), 95 Rue de Richelieu, R. 20 fr., hôtel meublé.

In the Neighbourhood of the Palais-Royal, the Bourse de Commerce, and the Louvre.

Du Palais-Royal** (Pl. *C* 64), 4 Rue de Valois.—**Duval** (Pl *D* 65), 6 Rue Montesquieu.—**Beaujolais** (Pl *C* 64), 15 Rue de Beaujolais (hôtel meublé), unpretentious.—**De Bretagne et d'Orléans** (Pl. *C* 59), **De Strasbourg** (Pl. *C* 64), ***De Malte** (Pl. *C* 64), 29bis, 50, and 63 Rue de Richelieu.—Sainte-Marie** (Pl. *F* 65), 83 Rue de Rivoli.—**Central** (Pl. *F* 65), 40 Rue du Louvre, R. from 28 fr.—**De l'Univers et du Portugal** (Pl. *D* 65), 10 Rue Croix-des-Petits-Champs, R. 20, L. 14, D. 16, pens. 45 fr.—***Du Rhône** (Pl. *F* 65), 3 Rue Jean-Jacques-Rousseau, R. 18, L. or D. 12, pens. 44 fr.—**Des Ducs de Bourgogne** (Pl. *F* 70), 19 Rue du Pont-Neuf.

In the Boulevard Montmartre and near the Bourse.

Doré (Pl. *E* 63), **Ronceray** (Pl. *E* 63), 3 and 12 Boulevard Montmartre.—***Paris-Nice** (Pl. *E* 62), 38 Rue du Faubourg-Montmartre.—**Vivienne** (Pl. *E* 63), hôtel meublé, 40 Rue Vivienne, R. from 20 fr.—**Des Colonies** (Pl. *F* 64), 27 Rue Paul-Lelong.—**Bachaumont** (Pl. *F* 69), R. 25, L. or D 12, pens. 50 fr., **Masséna** (Pl. *F* 69), R. 22, L. or D. 13 fr., 18 and 11 Rue Bachaumont.

In and near the Eastern Grands Boulevards.

Brébant et Beauséjour (Pl. *E* 68), 30 and 32 Boulevard Poissonnière, R. 25, L. or D. 14, pens. 50 fr.—***Bergère et Maison Blanche** (Pl. *E* 68), 32 Rue Bergère.—**D'Angleterre** (Pl. *E* 68), 12 Cité Bergère.—**De France, Mondial, De la Cité Bergère** (Pl. *E* 68), 2, 4, and 5 Cité Bergère, under the same management.—**Cecil** (Pl. *E* 67), R. 15, L. or D. 15, pens. 50 fr., **Bayard** (Pl. *E* 67), R. 25, L. or D. 18, pens. 60 fr., 7 and 17 Rue du Conservatoire.—**Prima** (Pl. *E* 67), 7 Rue de Trévise.—**Du Pavillon** (Pl. *E* 68), 36 Rue de l'Échiquier.—**Violet** (Pl. *E* 67), 36 Rue du Faubourg-Poissonnière.—**Marguery** (Pl. *E* 68), 34–38 Boulevard Bonne-Nouvelle, R. from 15 fr.

Imperator** (Pl. *F* 74), 70–80 Rue Beaubourg, a large new house (opened 1926), **Beaubourg** (Pl. *F* 75), 20 Rue Beaubourg, two good hotels in the Quartier du Temple.—**Little Palace** (Pl. *E* 73), Square des Arts-et-Métiers, R. 25, L. 16, D. 18, pens. 65 fr.—Moderne** (Pl. *F* 84), Place de la République, R. 30, L. 20, D. 22, pens. 80 fr.

Hotels on the Left Bank

Hôtels de luxe, see p. xxxi.—**Madison** (Pl. *D* 57), 143 Boulevard St-Germain.—**Du Quai Voltaire** (Pl. *D* 56), 19 Quai Voltaire.—**Du Conseil d'Etat** (Pl. *D* 55) **Des Ambassadeurs** (Pl. *D* 55), hôtel meublé, **Solférino** (Pl. *D* 55), hôtel meublé, 59, 45, and 91 Rue de Lille.—**Du Bac** (Pl. *D* 51), 23 Rue du Bac.—**Cayre's** (Pl. *D* 51), 4 Boul. Raspail, R. 40, L. 16, D. 18, pens. 70 fr.—**De Bourgogne** (Pl. *B* 50), 7 Rue de Bourgogne.—**De l'Université, de l'Intendance** (Pl. *D* 56), R. 30, L. or D. 16, pens. 60 fr., 22 and 50 Rue de l'Université.—**Jeanne d'Arc** (Pl. *D* 47), 59 Rue Vaneau.—**D'Orléans-St-Germain** (Pl. *D* 56), **Du Danube** (Pl. *D* 56), R. 20 fr., **Jacob** (Pl. *D* 56), 50, 58, and 44 Rue Jacob.—**De Seine** (Pl. *D* 61), 52 Rue de Seine.—**Bisson** (Pl. *F* 61), 37 Quai des Grands-Augustins.—**Du Bon-Lafontaine** (Pl. *D* 57), **Des Saints-Pères** (Pl. *D* 57), 64 and 65 Rue des Saints-Pères (patronized by the clergy).

Hotels in the Latin Quarter.

Trianon-Palace (Pl. *D* 63), 1bis Rue de Vaugirard, near the Boulevard St-Michel.—**Cluny Square** (Pl. *G* 67), 21 Boulevard St-Michel.—**D'Harcourt** (Pl. *G* 67), **Dacia** (Pl. *G* 63), hôtels meublés, 3 and 41 Boulevard St-Michel.—**Des**

Etrangers (Pl. *G* 62), 2 Rue Racine (hôtel meublé), R. 14 fr.—**Du Collège-de-France** (Pl. *G* 63), a family hotel.—**Gerson** (Pl. *G* 63), 12 and 14 Rue de la Sorbonne.—**Du Globe** (Pl. *G* 68), 50 Rue des Ecoles.—**De l'Observatoire** (Pl. *D* 64), R. from 13, pens. 30 fr., **Des Mines** (Pl. *D* 64), R. from 12 fr., 107 and 125 Boulevard St-Michel.—**Dagmar** (Pl. *G* 64), 225 Rue St-Jacques.—**Grand-Hôt.-St-Michel** (Pl. *G* 63), 19 Rue Cujas.

Near the Odéon and the Luxembourg.

Corneille (Pl. *D* 63), 5 Rue Corneille.—**Regnard** (Pl. *D* 62), 4 Rue Regnard.—**Foyot** (Pl. *D* 63), **Du Sénat** (Pl. *D* 62), 33 and 7 Rue de Tournon.—**Saint-Sulpice** (Pl. *D* 62), 7 Rue Casimir-Delavigne.—**Henri-IV** (Pl. *G* 64), 12 Rue Gay-Lussac.—**Savoy** (Pl. *D* 63), 30 Rue de Vaugirard.—**De l'Avenir** (Pl. *D* 58), **Perreyve** (Pl. *D* 58), 65 and 61 Rue Madame.—**Jean-Bart** (Pl. *D* 58), 9 Rue Jean-Bart.

Near the Jardin des Plantes.

De l'Ermitage, Quatrefages, 4 and 16 Rue Quatrefages.—**Du Jardin,** 1bis Rue Lacépède.—**Du Cèdre,** 59 Rue Geoffroy-St-Hilaire (all Pl. *G* 74).

Hotels near the chief Railway Stations

Gare de l'Est. **Français** (Pl. *E* 77), **Terminus-Est** (Pl. *E* 77), 13 and 5 Rue de Strasbourg.—**Montréal** (Pl. *E* 72), 37 Rue d'Hauteville and Rue des Petites-Ecuries.—The following are hôtels meublés (all Pl. *E* 77): **Est-Palace,** 84 Boul. Magenta, **Amiot, Grand Hôtel de Paris,** R. from 12 fr., 76 and 72 Boul. de Strasbourg, **Centre et Fix,** 72 Boul. de Magenta and 4 Rue Sibour.

Gare St-Lazare. ***Terminus** (Pl. *C* 52), opposite the station, R. 30, L. 23, D. 25, pens. 78 fr., **Anglo-Américain** (Pl. *C* 52), 108 and 119 Rue St-Lazare.—**De Londres et de New York** (Pl. *C* 52), 13 Place du Havre.—**Du Printemps** (Pl. *C* 52), 1 Rue d'Isly, R. 20, pens. 80 fr.—**Du Temps** (Pl. *C* 51), **De Normandie** (Pl. *C* 52), **Du Havre,** 29, 4, and 16 Rue d'Amsterdam.—**Alexandra** (Pl. *A* 46), 16 Rue de la Bienfaisance.—**Fortuny** (Pl. *C* 52), 35 Rue de l'Arcade.

Gare de Lyon. **Paris-Lyon-Palace** (Pl. *G* 88), 11–15 Rue de Lyon.—**Terminus-Lyon** (Pl. *G* 83), 9 Boulevard Diderot.—**Palym** (Pl. *G* 88), 4 Rue Emile-Gilbert, good hôtel meublé.—**Ariana** (Pl. *G* 88), 11bis Rue Parrot.

Gare Montparnasse. **Lavenue** (Pl. *D* 54), 1–3 Rue du Départ.—**Victoria-Palace** (Pl. *D* 53), 6 Rue Blaise-Desgoffe, R. 30, L. or D. 15, pens. 60 fr.—**Edouard VI** (Pl. *D* 54), 61 Boulevard du Montparnasse.—**Unic** (Pl. *D* 54), 151bis Rue de Rennes.

Gare du Nord. **Terminus-Nord** (Pl. *E* 67), R. 15, L. 14, D. 15, pens. 45 fr., **Denain** (Pl. *E* 67, hôtel meublé), 12 and 6 Boulevard Denain.—**Francia, Moderne-Lafayette,** 100 and 60 Rue La Fayette.—**Riviera,** Square Montholon.—**Magenta** (Pl. *E* 67), 129 Boulevard Magenta.—**Livingstone,** 2 Rue Livingstone (Pl. M 61), near the Boul. de Rochechouart.

Gare d'Orléans. **Du Palais-d'Orsay, Pont-Royal** (p. xxxii); **Du Bac, Solférino, des Ambassadeurs** (p. xxxiv).

Pensions or Boarding Houses. The 'pensions de famille' are adapted for visitors making a stay of some length, and they are becoming more and more frequented by families, particularly from England and America. They have table d'hôte meals at fixed hours, reading-rooms, etc., and they are generally less noisy than hotels, while their charges are distinctly lower, ranging from 30 or 40 fr. per day upwards. Pensions abound in all the residential districts of Paris, but the tastes and needs of travellers vary so widely that the most satisfactory guide in choosing quarters is a personal recommendation from someone who knows both the house and the traveller. The servants in boarding-houses expect to be periodically 'tipped' (comp. p. xxxi).

Furnished Flats. Visitors intending to spend a month or two in Paris will find furnished apartments in many of the principal streets, to let for a fortnight or month, including attendance. In winter the charge for a small flat is 550–800 fr. per month, for a room 250–400 fr. In summer charges are rather higher. It is important to have a definite agreement as to charges and conditions; and strangers to Paris should certainly obtain the advice and assistance of an habitué before signing an agreement.

The following are agents for the supply of furnished apartments: *Agence des Etrangers*, 11 Rue Tronchet; *Agence Arthur*, 40 Rue Marbeuf and 22 Rue des Capucines; *Agence de la Madeleine*, 18 Rue Royale; *Keim*, 7 Rue Castiglione; *Largier*, 32 Boul. Malesherbes; *Lagrange*, 78 Rue Richelieu; *Esnault*, 152 Boul. Haussmann.

IV. RESTAURANTS

Good restaurants of every class, representing a wide range in charges, abound in Paris, and it may be noted that meals at nearly all the hotels are open also to non-residents. Prices are very much higher than before the War, and except in the less pretentious establishments the convenient table d'hôte at fixed prices (' à prix fixe ') is very much less frequent. The head-waiter (' maître d'hôtel ') should not be addressed as ' garçon,' a term reserved for his subordinates.

The famous French cookery reaches its perfection in the sumptuous à la carte restaurants of the highest class, where 60 fr. is a conservative estimate for the price of a reasonable dinner. The diner will note that such items as hors d'œuvres, fruit, etc., will swell the bill very considerably, and he should not allow the suggestions of the waiter to add more dishes to the menu than he really wishes. It is, moreover, uneconomical to dine alone at these restaurants, as a ' portion ' is often sufficient for two. The bill is subject to the luxury-tax of 10 per cent.

Excellent meals at considerably lower charges (18 or 20 fr. upwards) may be enjoyed in other good à la carte restaurants in the Grands Boulevards and other main thoroughfares; and various restaurants, brasseries, and café-restaurants offer meals at fixed prices ranging from c. 10 fr. upwards. Even at the cheaper establishments the standard of cooking will be found reasonably good. Many tourists will patronize the comparatively inexpensive restaurants à la carte known as ' restaurants de bouillon.' The best known are the *Etablissements Duval, Boulant, Chartier*, etc., which have branches in every district. The customer, on entering one of these, receives a card on which the waiter or waitress marks the dishes as they are served, and the bill is paid at the cashier's desk on leaving. In the last few years large numbers

of so-called ' rustic ' restaurants with picturesque names have been opened, decorated in a manner more or less appropriate to the name. In these a specialty is made of ' regional ' cookery, i.e. provincial delicacies at moderately expensive prices.

In restaurants à la carte there is a liberal choice of WINES at relatively high prices. The red and white table-wines in carafes or ' pichets ' (jugs) are usually very fair at any restaurant, and the beer of Paris is good.

In restaurants à la carte the bill (' l'addition ') should be in writing, and the prudent traveller will check the items charged. In the larger restaurants 10% of the bill (before the addition of the luxury-tax) is an adequate gratuity to the waiter.

The following list of restaurants, without claiming to be exhaustive, aims at providing the traveller with a reasonable choice of such establishments. The omission of a name from the list does not imply any derogatory judgment.

Restaurants de Luxe

NEAR THE GRANDS BOULEVARDS: ***Ritz,** 15 Place Vendôme.—***King George,** 4 Place Vendôme.—***Café de Paris,** 41 Avenue de l'Opéra.—***Voisin,** 261 Rue St-Honoré, at the corner of the Rue Cambon, good wine.—***Larue,** 3 Place de la Madeleine.—***Volney-Chatham,** 16 Rue Volney.—***Henry,** 30 Rue St-Augustin.—***Meurice,** 228 Rue de Rivoli.—***Café de la Paix,** 12 Boulevard des Capucines, and Place de l'Opéra.—***Ciro's,** 6 Rue Daunou.—**Montagné,** 5 Rue de l'Échelle, near the Louvre.—**Delmonico,** 8 Rue d'Antin.—***Prunier,** 9 Rue Duphot, noted for fish, lobsters, etc.

IN THE CHAMPS-ELYSÉES (mostly open in summer only): ***Laurent,** Carré Marigny.—***Des Ambassadeurs,** Avenue Gabriel.—***Ledoyen,** adjoining the Petit-Palais.—**Langer,** Av. Gabriel.—**Café Anglais,** 119 Av. des Champs-Elysées.—**L'Hermitage,** 72 Av. des Champs-Elysées.—**Traktir,** 16 Av. Victor-Hugo, same management as Prunier.

In the BOIS DE BOULOGNE (open in summer only): ***Du Pavillon d'Armenonville.**—***Du Pré-Catelan,** Pré Catelan.—***Château de Madrid,** near the Porte de Madrid.

Restaurants arranged topographically

RESTAURANTS IN AND NEAR THE GRANDS BOULEVARDS.

Restaurants de luxe, see above. In the Rue Royale: **Maxim's Bar-Restaurant,** No. 3, near the Place de la Concorde, popular after the theatre, **Taverne-Royale,** No. 25, ***Weber,** No. 21, first-class.—**Grand Vatel,** 275 Rue St-Honoré, first-class.—***Lucas,** 9 Place de la Madeleine, first-class.—**A la Cigogne** (Alsatian specialties), 17 Rue Duphot.—**Duval,** 10 Place de la Madeleine.

Fauchon, 24 Place de la Madeleine.—***Viel et de la Madeleine,** 8 Boulevard de la Madeleine (N. side), first-class.—In the Rue Caumartin: **Romano** (Trimalcion), No. 14, **Grand Teddy** (named in honour of Edward VII), No. 24, **Angel's,** No. 34, **Gibelin,** No. 11.—**Dame Blanche** (Hôt. Roblin), 6 Rue Chauveau-Lagarde.

In and near the Boulevard des Capucines. S. side, **Duval,** No. 39, **Boulant,** No. 35; N. side, **Taverne de l'Olympia,** No. 28, frequented after the theatre, **Café Américain,** No. 4, first-class.—**Vian,** 22 Rue Daunou, near the boulevard, **Griffon,** 6 Rue d'Antin, first-class.—**Brasserie Universelle,** 31 Avenue de l'Opéra, popular.—**Duval,** in the same building.—***Drouant,** 18 Rue Gaillon, at the corner of the Rue St. Augustin, first-class.—**Maillabuau,** 13 Rue St. Augustin, noted for Burgundy.—**Emil** (Taverne de l'Opéra), 6 Rue Ventadour.

N. of the Boulevard des Capucines: **Vetzel,** 1 Rue Auber.—**Café de la Rotonde,** 2 Rue La Fayette, at the corner of the Boulevard Haussmann, well spoken of.—**Le Meunier, Mirabeau, Rousseau, Brasserie d'Antin,** all in the Rue de la Chaussée-d'Antin (Nos. 46, 42, 48, 64).—**Bengali,** 6 Rue Joubert.

. Boulevard des Italiens. N. side, **Paillard,** No. 38.—**Sam's Grill Room,** No. 26, at the corner of the Rue des Italiens.—**Saulnier,** No. 8, Passage de l'Opéra; S. side, **Duval,** No. 29, ***Poccardi,** No. 9, ***Noël-Peters,** No. 5bis, 24–30 Passage des Princes, near the Rue Richelieu, first-class.—***Café Cardinal,** No. 1, first-class.

N. of the Boulevard des Italiens: **Café-Restaurant du Grand U,** 5 and 7 Rue des Italiens, at the corner of the Rue Taitbout.—**Brasserie du Petit Riche,** 25 Rue Le Peletier.—**Brasserie du Petit Poucet,** 42 Rue Le Peletier.

S. of the Boulevard des Italiens: **Maubert,** ***Gauclair,** at the corner of the Rue St-Marc, **Adrienne's, Louis XIV,** all in the Rue de Richelieu (Nos. 104, 96, 99, and 101).

Boulevard Montmartre. N. side, **Café-Restaurant d'Angleterre,** No. 20.—**Brasserie Métropole,** No. 18.—**Taverne Mazarin,** No. 16.—**Brasserie de la Grande-Maxéville,** No. 14.—**Café de Madrid** (Brasserie Zimmer), Nos. 8–6.—**Blond,** moderate charges, No. 2; S. side, **Duval,** No. 21, **Boulant,** No. 1.—**Du Rocher,** 16 Passage Jouffroy, fixed and modest charges.

N. of the Boulevard Montmartre: **Hubin,** ***Lapré,** 22 and 24 Rue Drouot.—In the Rue du Faubourg-Montmartre: **Capoulade,** No. 4; **Taverne Montmartre,** No. 61; **Brasserie de Châteaudun,** No. 60.—***Boilaive,** 2 Rue Geoffroy-Marie, at the corner of the Rue Montyon.—**Duval,** 63 Rue de La Fayette.

S. of the Boulevard Montmartre: **Tabary's Restaurant,** 45 Rue Vivienne.—**Beaugé,** 10 Rue St. Marc.—**Duval,** 1 Rue du Quatre-Septembre.—**Savoy Luncheon Bar** (Hommerel); **Stock Exchange Luncheon Bar** (Galopin), 44 and 40 Rue Notre-Dame-des-Victoires.—**Coq-d'Or, Saulnier, Ville-de-Paris,** 149, 161, and 170 (1st floor) Rue Montmartre.

Boulevard Poissonnière. N. side, **Brébant,** No. 32.—S. side, **Taverne Gruber,** No. 13, well spoken of, **Duval,** No. 11.

Boulevard Bonne-Nouvelle. N. side, **Gardes,** No. 42bis.—***Marguery,** Nos. 38–34, adjoining the Gymnase, an old-established house of the first class, **Rougeot,** No. 26.—S. side, **Taverne Pousset,** Nos. 37–35.

Restaurants near the Tuileries, the Palais-Royal, and the Louvre.

Rue de Rivoli: ***Continental** (hotel, p. xxxii), entrance 3 Rue Castiglione, first-class, **Duval,** No. 194, **Régina** (hotel, p. xxxii), No. 192, **Grand-Hôtel du Louvre** (hotel, p. xxxii), No. 172, at the corner of the Place du Palais-Royal. —**Brasserie des Pyramides,** 3 Rue des Pyramides.—**Taverne Lyonnaise,** 8 Rue de l'Echelle.—**Casenave, À la Bonne Auberge,** 11 and 5 Rue Ste-Anne, beyond the Av. de l'Opéra.—**Café-Restaurant de la Régence, Café de l'Univers, Restaurant Delpuech,** all in the Place du Théâtre-Français.—***Café de Rohan,** under the arcade at the corner of the Place du Palais-Royal.—**Léon,** 202 Rue St-Honoré (first floor).—**Robert et Bogey,** 196–200 Rue St-Honoré.—**Des Négociants,** 42 Rue du Louvre, café-restaurant.

Palais-Royal: **Pavillon de la Rotonde,** in the N. garden.—**Grand Véfour-Café de Chartres,** 81, 82 Galerie Beaujolais.

E. of the Palais-Royal: ***Au Bœuf à la Mode,** 6–8 Rue de Valois, first-class old-established house.—**Grand-Hôtel du Palais-Royal** (hotel, p. xxxiv), 4 Rue de Valois.—**Duval,** 6 Rue Montesquieu.—**Bouillon Chartier,** 15 Rue des Petits-Champs.—**Colbert,** 2 Rue Vivienne.

Restaurants in the Champs-Elysées and Bois de Boulogne.

Restaurants de luxe, see p. xxxvii. ***Fouquet, Champs-Elysées,** 99 and 63 Avenue des Champs-Elysées, first-class.—**Des Gaufres,** N. side of the Rond-Point.—**Café de l'Alma, Chez François** (grill-room), Place de l'Alma.—**Hôtel d'Iéna** (hotel, p. xxxii), 28–32 Avenue d'Iéna.—**Brasserie du Coq,** 2 Place du Trocadéro.—**Taverne des Tourelles,** 23 Boulevard Delessert.—**Piccadilly,** ***Durand** (le Petit) **La Biche aux Bois,** 15, 27, and 162 Avenue Victor-Hugo.—***Niel,** 1 Avenue Niel, first-class.—**Sylvain,** 4 Av. de Wagram.—**Madame Sans-Gêne,** 88bis Av. Kléber.

N. of the Champs-Elysées, Avenue Victor-Emmanuel III: **Au Cabaret,** No. 4; **Cheval Pie,** No. 10; **Coup de Fusil,** No. 28.—***La Crémaillère,** Place Beauvau, first-class.—**Bellomo's,** 8 Rue du Colisée.

Near the Porte Maillot, Avenue de la Grande-Armée: **Bouillon Chartier,**

No. 25, **De la Terrasse** (Dehouve), Nos. 74–76, **Duval,** No. 79, **Trianon,** No. 80 café-restaurant, **Brasserie Excelsior,** No. 81.—***Des Sports,** No. 89bis.—**Au Chapon Fin,** 161 Avenue Malakoff.—**Gillet,** 27 Avenue de Neuilly.

Bois de Boulogne: **Pavillon de la Cascade,** first-class (in summer only).—**Pavillon Dauphine,** near the Porte Dauphine.—**Chalet des Iles,** on the N. isle of the lower lake.—**De l'Ermitage de Longchamp,** near the Pont de Suresnes.—**Pavillon Royal,** Route de Suresnes (usually in summer only).

Restaurants to the E. and N.E. of the Louvre as far as the Bastille and Place de la République.

E. of the Louvre: **Duval,** 73 Rue du Rivoli and 10 Rue du Pont-Neuf.—**Brasserie du Pont-Neuf, Bouillon Chartier,** Nos. 17 and 21 Rue du Pont-Neuf.—**Duval,** 47 Rue de Rivoli.—**Brasserie Dreher,** 1 Rue St-Denis.—**Taverne Zimmer,** Place du Châtelet and Avenue Victoria.—**Brasserie Chope du Châtelet,** Place du Châtelet and Quai de la Mégisserie.—**Bouillons Rey Frères,** Nos. 33 and 78 Rue de Rivoli.—**Duval,** 3 Rue St-Antoine.—**Taverne Gruber,** ***Aux 4 Sergents de la Rochelle,** good for Chablis, 1 and 3 Boulevard Beaumarchais.—**Boffinger,** 5 Rue de la Bastille.—**Vendanges de Bourgogne,** 9 Rue St-Antoine.

N.E. of the Louvre: **La Devinière,** ***l'Escargot,** 48 and 38 Rue Montorgueil, ***Pharamond,** 24 Rue de la Grande-Truanderie (all noted for 'tripes à la mode de Caen').—Boulevard St-Denis. S. side, **Duval,** No. 11, at the corner of the Boulevard de Sébastopol, **Taverne Gruber,** No. 15bis, **Taverne du Nègre,** No. 17; N. side, **Maire,** No. 14, first-class, **Café Français,** No. 12.—**Taverne Namur,** 2 Boulevard de Strasbourg.—**Brasserie à la Chope d'Alsace,** 137 Boulevard de Sébastopol.—**Café-Brasserie Giraud, Restaurant de la Porte St. Martin,** Nos. 16 and 55 (first floor) Boulevard St-Martin.—In the Place de la République: **Taverne de Paris,** No. 23, **Bouillon Chartier,** No. 16; **Brasserie de l'Espérance,** No. 19, **Duval,** No. 17, **Moderne** (hotel, p. xxxiv), **American Café** (Gruber), No. 10. —In the Quartier du Temple, **Imperator,** 70 Rue Beaubourg, new.

Restaurants near the chief Railway Stations.

Gare de l'Est. In the Rue de Strasbourg: **Brasserie Bougeneaux,** No. 9 (and 93 Boul. de Strasbourg), **Couttebel,** No. 11, **Hôtel Français,** No. 13, **Novion,** No. 8, plain, **Duval,** No. 6.

Gare St-Lazare. **Railway Restaurant.—Terminus,** in the hotel of that name (p. xxxv).—***Garnier,** 17 Pl. du Havre, first-class.—***Rôtisserie de la Reine Pédauque** (regional dishes), 6 Rue de la Pépinière.—In the Rue St-Lazare: **Brasserie Mollard,** No. 113, **Brasserie Jacqueminot-Graff,** No. 119; ***Chateaubriand,** No. 98; **Du Havre,** No. 109.—**Scossa,** 12 Rue de Rome.—**Du Printemps,** 1 Rue d'Isly.—**Duval,** 12 Rue du Havre and 13 Rue de Rome.—**Bouillon Chartier,** 44 Rue Pasquier.

Gare de Lyon. **Railway Restaurant.—Café-Restaurant Imart,** 1 Rue de Lyon.—**Brasserie Gruber,** 21bis Boul. Diderot.—**Duval,** 4 Rue de Lyon.

Gare Montparnasse, see under Restaurants on the Left Bank (p. xl).

Gare du Nord. ***Railway Restaurant.**—Restaurant of the **Hôtel Terminus-Nord** (p. xxxv), 12 Boul. Denain.—**Café-Restaurant Lequen,** 9 Boul. Denain. —**Brasserie Barbotte,** 25 Rue de Dunkerque.—**Brasserie Ducastaing,** 4 Boul. Denain.—**Duval,** 101 Boul. Magenta, at the corner of the Rue de La Fayette.

Gare d'Orsay. **Railway Restaurant.**

Restaurants in Montmartre.

Brasserie Wepler, 14 Place Clichy.—In the Avenue de Clichy: **Taverne de Paris,** No. 3, embellished with paintings by Abel Faivre, Léandre, Steinlen, Willette, and others, **Brasserie Muller,** No. 9; **Pigault-Jouanne,** No. 10, with Norman cuisine and good cider.—**Bouillon Européen,** 3 Rue Biot.—**Duval,** 84 Rue de Clichy.—**Pagès,** 26 Rue Fontaine.—**Brasserie Gavarnie,** 1 Rue Chaptal and Rue Pigalle.—**Brasserie Graff,** 92 Boulevard de Clichy, near the Place Blanche.—**Impérial,** 59 Rue Pigalle.—**L'Ane Rouge,** 28 Avenue Trudaine, not cheap.—**De l'Ecrevisse,** 32 Avenue Trudaine, not cheap.—**Taverne de l'Ermitage,** 6–8 Boulevard de Clichy. Among the many restaurants and cafés-restaurants

in and near the Place Pigalle which are frequented mainly at night, may be mentioned the **Abbaye de Thélème, Pigall's,** Place Pigalle, the **Rat Mort,** etc.—On the Butte-Montmartre, **Chaumière Normande,** 22 Rue Caulaincourt, **A la Bonne Franquette,** 20 Rue St-Rustique, near the Place du Tertre, two 'rustic' restaurants.

RESTAURANTS ON THE LEFT BANK.

In the Faubourg St-Germain: ***Palais d'Orsay** (hotel, p. xxxii), Quai d'Orsay, first-class.—***De la Tour d'Argent,** 15 Quai de la Tournelle, first-class, famous for 'canard à la presse.'—In the Boulevard St-Germain: **De la Légion d'Honneur,** No. 262, café-restaurant, well spoken of, **Café de Flore,** No. 172 (first floor), **Duval,** No. 170, **A la Bonne-Hôtesse,** No. 160.—***Lutétia** (hotel, p. xxxii), 43 Boulevard Raspail, with a café-brasserie entered from the Rue de Sèvres.—**Duval,** 67 Rue de Sèvres, near the Bon-Marché.

Near the Champ de Mars, facing the Ecole Militaire: **Taverne Européene, Brasserie Gangloff,** 1 and 4 Place de l'Ecole-Militaire.—**Brasserie Morand, Brasserie de la Bière Brune,** 36 and 44 Avenue de la Motte-Piquet.

In and near the Quartier Latin: **Taverne du Palais,** 5 Place St. Michel.—***Lapérouse,** 51 Quai des Grands-Augustins, first-class.—**Des Sociétés Savantes,** 8 Rue Danton.—**Auberge de la Cloche,** 30 Rue St-André-des-Arts.—In the Boulevard St-Germain: **Bouillon Rougeot,** No. 142, **Bouillon Des Ecoles Réunies,** No. 98, **Bouillon St-Germain,** No. 90.—In the Boulevard St-Michel: E. side, **Soufflet,** No. 25, at the corner of the Rue des Ecoles, café-restaurant; **Du Luxembourg,** No. 61, **Taverne du Panthéon,** No. 63, at the corner of the Rue Soufflot; **Grill-Room de la Sorbonne,** 5 Place de la Sorbonne.—W. side, **Gentil,** No. 18, **Duval,** No. 26, **Bouillon Boulant,** No. 34.

Near the Luxembourg: ***Foyot,** 22bis Rue de Vaugirard and 33 Rue de Tournon, first-class.—**Aux Nymphes du Luxembourg,** with tea-room, 15 Rue de Médicis.—**Médicis,** 17 Rue de Médicis.—**Voltaire,** Place de l'Odéon, café-restaurant (p. 138).—**Auberge du Vieux-Colombier,** 21 Rue du Vieux-Colombier.

Near the Gare Montparnasse: **Lavenue,** 1–3 Rue du Départ.—***De Versailles,** 171 Rue de Rennes.—**Brasserie Dumesnil,** 73 Boulevard de Montparnasse.—**Des Trianons, Du Café d'Alençon,** Nos. 5 and 8 Place de Rennes.—**Léon,** 161 Rue de Rennes.—In the Boulevard du Montparnasse: **Café de la Rotonde,** No. 105, frequented by foreign students, **Closerie des Lilas,** No. 171, frequented by artists, **Ste-Cécile,** No. 138, **Jouven,** No. 124.

Foreign Restaurants

English: **English Tavern,** 24 Rue d'Amsterdam.—Spanish: **Robley** (Léon), 14 Rue du Helder.—Greek: **Oriental,** 33 Rue des Ecoles.—Italian: ***Franco-Italien** (Poccardi), 9 Boul. des Italiens and 12 Rue Favart, well spoken of.—**Italien** (Arrigoni), 23–29 Passage de l'Opéra.—**Italien** (Zucco), Passage des Panoramas, 10–16 Galerie Montmartre.—**Franco-Italien** (Lavorel), 5 Avenue Matignon.—Czech: **Pizènskà Pivnice,** 6 Rue du 29-Juillet.—Chinese: 2 Rue de l'Ecole-de-Médecine and 11bis Rue des Carmes.—Russian: **Caneton** (dear), 3 Rue de la Bourse.—**Château Caucasien,** 54 Rue Pigalle.—**Kitty,** 390 Rue St-Honoré.

Brasseries. The brasserie ('beer-room') proper is a variety of café, in which beer is the usual beverage, served in glasses holding a 'quart de litre,' a 'tiers de litre' (chope), or a 'demi-litre.' Many so-called brasseries, however, are simply restaurants, but the following conform more strictly to the name.

Brasserie Zimmer, 28–30 Rue Blondel.—**Jacqueminot-Graff,** 119 Rue St-Lazare.—**Pousset,** 37 Boulevard Bonne-Nouvelle.—**Gruber et Cie,** 13 Boulevard Poissonnière, 15bis Boulevard St. Denis, 1 Boulevard Beaumarchais, 10 Place de la République.—**Dreher,** 1 Rue St-Denis.—**Demory,** 12 Rue Broca.—**Dumesnil,** 30 Rue Dareau.

Cafés. The thousand cafés of Paris are distributed all over the city, but are most numerous on the Boulevards, near the railway stations, and in the larger streets. Many of them provide music in the afternoon and evening, and in most cases tables and chairs are set out on the pavement in front (the 'terrasse'), where the customer may spend a pleasant hour in watching the passers-by. In winter lighted braziers warm the 'terrasses.'

The coffee, beer, liqueurs, sirops, and other beverages supplied are generally of good quality; the prices (50 c.–2½ fr.) are generally marked on the saucers on which the glasses are served. 'Café nature' or 'café crême' is served both in cups and in glasses. 'Café filtre,' served in a glass or a small pot with a percolator, is of better quality. Cognac in graduated decanters is frequently served with coffee and charged for according to the amount consumed. A 'mazagran' is a glass of iced coffee. The usual order for beer is for a 'bock' (c. ⅙ litre; 1 fr. 25–1 fr. 50) or a 'demi.'

In all cafés 'petit déjeuner' may be obtained in the morning, consisting of coffee, chocolate, or tea with rolls and butter, and most of them supply also cutlets, beefsteaks, cold meat, eggs, omelettes, etc. Tolerable coffee at 10–25 c. per cup may be obtained in the little *Cafés Biard* and similar establishments in all parts of Paris:

In the following list we give the names of some of the best-known or most popular cafés in Paris.

Café de la Paix,** 12 Boulevard des Capucines and 5 Place de l'Opéra.—**Café de l'Univers,** 3 Rue de Rohan and 159 Rue St-Honoré.—Café Américain,** 4 Boulevard des Capucines.—**Glacier Napolitain,** 1 Boulevard des Capucines.—**Café du Cardinal,** No. 1 Boulevard des Italiens.—**Café de la Bourse,** 2 Rue de la Bourse and 31 Rue Vivienne.—Among the numerous cafés in the Boulevard Montmartre are: **Mazarin, Des Princes, Madrid, De la Grande Maxéville,** etc.—**Café du Globe,** 8 Boulevard de Strasbourg.—**Taverne Gruber,** 13 Boulevard Poissonnière.—**Taverne Namur,** 2 Boulevard de Strasbourg.—**Café de la Régence,** 161 Rue St-Honoré.—**Taverne de Paris,** 3 Avenue Clichy.—**Brasserie de la Rotonde,** 79 Rue d'Auteuil and 144 Boulevard Exelmans.—**Académies de Billard de l'Olympia,** 28 Boulevard des Capucines.—**Lasserre,** Passage des Panoramas, 26 Galerie Montmartre, and the **Billard-Palace,** 3 Boulevard des Capucines.

On the left bank of the Seine are the numerous cafés in the Boulevard St-Michel: **Café du Musée de Cluny, Café Soufflet, de la Source, Taverne du Panthéon.** Also, **Café Balzar,** 49 Rue des Écoles, **Café Voltaire,** Place de l'Odéon, **des Deux Magots,** Place St-Germain-des-Prés.—In Montparnasse: **Café de la Rotonde,** 105 Boul. du Montparnasse, **Closerie des Lilas,** Carrefour de l'Observatoire.

Wine, with or without luncheon, may be obtained by the glass at the establishments of the *Liquoristes* and at the *Bars*.

Bodega, 234 Rue de Rivoli; *Crucifix,* 3 Rue Daunou; *Turin,* 12 Rue des Pyramides (Spanish wines); *Fontaine,* 14 Place du Marche-St-Honoré; *Erven Lucas Bols,* 51 Rue Le Peletier (Dutch liqueurs); *Select American Bar,* 14 Boul. des Capucines; *English and American Bar,* 1 Rue Auber.

The *Débits de Vin,* corresponding to the English public-houses, are humble establishments, where the wine is drunk at the counter ('le zinc').

Tea Rooms. Afternoon tea in the English style is highly popular, the fashionable hour being between 5 and 6 p.m.

Hôtel Ritz, 15 Place Vendôme.—**Rumpelmayer,** 226 Rue de Rivoli.—**Ciro,** 6 Rue Daunou.—**Poussin Bleu,** 4 Rue Daunou.—**Jondovah,** 5 Avenue de l'Opéra.—**Thé Volney** (Hôt. Chatham), 16 Rue Volney.—**Rebattet,** 12 Rue du Faubourg-St-Honoré.—**Carlton Hôtel,** 119 Av. des Champs-Elysées.—**Grand-Hôtel,** 12 Boul. des Capucines.—**Thé Récamier,** 24 Rue du Mont-Thabor.—**Colombin,** 4 Rue Cambon.—**Kardomah, W. H. Smith and Sons,** 184 and 248 Rue de Rivoli.—**A la Marquise de Sévigné** (chocolate), 11 Boul. de la Madeleine, 65 Rue La Boëtie, 1 Place Victor-Hugo, and 47 Rue de Sèvres.—**Medova,** 3 Rue de l'Echelle.—**Petit Teddy,** 43 Rue Caumartin.—**Topsy,** 55 Boulevard Haussmann.—**Peny,** 3 Place de la Madeleine.—Also in the **Magasins du Louvre, Bon Marché,** etc.

Pastry Cooks (*Pâtissiers-Glaciers*) are frequented by ladies and children, especially in the afternoon.

Bourbonneux, 14 Place du Havre.—**Pâtisserie Favart,** 9 Boulevard des Italiens.—**Frascati,** 21–23 Boulevard Montmartre.—**Giroix** (ices), 75bis Rue St-Lazare, and 33 Rue Mogador.—**Rumpelmayer,** 226 Rue de Rivoli.—**Flammang,** 6 Rue de Valois.—**Chiboust,** 163 Rue St-Honoré.—**Jourlet-Guerbois,** 53 Rue de Sèvres.—**Ragueneau,** 202 Rue St-Honoré, opposite the Magasins du Louvre.—**Monfort,** 2 Avenue Victor-Emmanuel-III.—**Buns,** 14 Rue de Buci.—**Stohrer,** 51 Rue Montorgueil.—**Pons,** 2 Place Edmond-Rostand.—**A la Dame-Blanche,** 196–198 Boulevard St-Germain.—There are also stalls for the sale of buns and cakes, namely: **A Coupe-Toujours,** 13 Boulevard St-Denis, **Brioche de la Lune, Brioche du Soleil,** 5bis and 7 Rue de la Lune, just off the Boulevard Bonne-Nouvelle.

V. CONVEYANCES

Cabs (*Voitures de Place*); **tariff,** see Appendix, p. 1. Taxi-autos (i.e. taximeter motor cabs) have usually two fixed seats and one or two folding seats ('strapontins'). The drivers are bound to accept a fare whenever they are hailed, except when close to a cab-rank; but when the 'flag' is covered by a leather sheath indicating a special direction, they may decline to accept a fare except in that direction. At night (e.g. after the theatre) the special directions are indicated by the colour of the cab-lamps; *yellow* lamps mean the central and N. districts, *blue* the N.E., *red* the W., and *green* the left bank. In case of dispute the nearest policeman should be applied to and the cabman's number taken. Drivers expect a tip (50 c.–1 fr.).

Monoplaces (one passenger) also ply for hire; 75 c. on hiring, then 15 c. for every 200 mètres after the first 500.

Private Carriages (*Voitures de Grande Remise*) and **Motor Cars** for drives, formal calls, and other special occasions, are often to be found near the Opéra, at the corner of the Rue Auber and Rue Scribe, or may be ordered from a hotel or from the *Compagnie Générale des Voitures*, 1 Place du Théâtre-Français. Charges by agreement.

Omnibuses (*Autobus*); see Appendix, p. 1. All the motor-omnibuses and tramways in Paris belong to the *Société des Transports en Commun de la Région Parisienne* (T.C.R.P.; 53bis Quai des Grands-Augustins and 28 Rue du Quatre-Septembre. The different omnibus-routes are indicated by letters of the alphabet, and the route-letter and termini of each omnibus are displayed on the outside of the vehicle.

There are no outside seats, but passengers may stand on the platform (' plateforme arrière ') at the rear end, where smoking is permitted. There are two classes (front seats, 1st class; rear seats and platform, 2nd class), the fares being respectively 75 c. and 50 c. per ' section ' or stage (two sections, 1 fr., 75 c.; more than two sections 1 fr. 25 c., 1 fr.). Omnibuses halt only at recognized stopping-places; those at which all vehicles halt (' arrêt obligatoire ') are indicated by red placards on the lamp-posts, those at which they halt when hailed (' arrêt facultatif ') by green placards. After 9 p.m. the omnibuses stop by request anywhere more than 50 yds. from a recognized ' arrêt.' At crowded hours it is desirable to take a ' numéro d'ordre ' (numbered ticket) from the apparatus at the stopping-place; this establishes the order of precedence in entering the omnibus. Strangers should mention their destination to the conductor on entering. Tickets should be retained until the end of the journey. A notice with the word ' complet ' means that the omnibus is full. On most of the routes the omnibuses ply from 6 or 7 a.m. till after midnight. Special night services, see Appx. p. 5.

Tramways ; see Appendix, p. 5. The routes are distinguished by numbers (shown on the cars), and their traffic regulations and fares (within Paris) are the same as those of the omnibuses (see above). Outside the fortifications the fares are 75 c. for the first km. in the 1st class, 50 c. in the 2nd class. In the case of cars with trailers, the whole of the first car (including the platform) is 1st class, the whole of the trailer is 2nd class. Some of the cars on the suburban lines have seats on the top (' impériale '). Smoking is permitted on the central or rear platforms.

Underground Railways ; see Appendix, p. 8. The elaborate and convenient system of electric railways beneath Paris includes the lines of the MÉTROPOLITAIN (' *Métro* ') and of the NORD-SUD. The stations, almost uniformly 500 mètres ($\frac{1}{3}$ m.) apart, are reached by staircases, in some cases also by lifts or moving staircases. Trains run at intervals of 3–8 min. from 5.30 a.m. till $\frac{1}{2}$ hr. after midnight. The halts are very brief, and there is frequent overcrowding. The fares (1st cl. 1 fr.; 2nd cl. 60 c.) are the same for any distance, including all necessary changes. Books of 10 tickets of both classes (carnets de premières or de deuxièmes) are on sale at all booking offices. Métro carnet-tickets are not available for entering the Nord-Sud, and vice versa. The 1st class carriages are in the centre of the train. Smoking is everywhere prohibited.

The various lines of the Métro are called by the names of their terminal stations (e.g. Ligne 1, Vincennes–Porte Maillot) and the direction of the trains (which keep to the right) is indicated by a placard with the name of the terminus. The connecting passages at exchange stations are indicated by an orange-lighted sign ' Correspondance.'

Petite-Ceinture ; see Appendix, p. 17. The *Chemin de Fer de Petite-Ceinture* ($21\frac{3}{4}$ m. or 35 km., in $1\frac{1}{2}$ hr.) girdles Paris within the fortifications and is connected by branches with all the great railway termini (p. xxvi), except the Quai d'Orsay. Trains run every $\frac{1}{4}$ hr.

The *Chemin de Fer de Grande-Ceinture*, describing a wider circle round Paris, is used chiefly for goods-trains.

River Steamers ; see Appendix, p. 18. The convenient passenger services on the Seine in Paris, to which there is nothing corresponding on the Thames in London, were resumed in 1922. The little steamboats (' bateaux-omnibus ') of the *Compagnie Générale des Bateaux Parisiens* ply at frequent intervals between 6 a.m. and 8 or 8.30 p.m., calling at numerous piers on both banks of the river. Fares are paid on board (20–60 c. per section; 1 fr. 10 c. for the trip through Paris on week-days from the Pont National to Auteuil; increased fares on Sun. and holidays). The regular service (comp. Rte. 12) plies from *Maisons-Alfort* to *Suresnes*; and on holidays and race-days there are special services to *Longchamp* (2 fr. 25 c.).

Motor Coaches. Road transport is being rapidly developed in France, as in England. During the season large motor-brakes leave Paris daily for drives and excursions in the environs. Fontainebleau, Malmaison, St-Germain, Chantilly, and many other historic and picturesque spots may be pleasantly visited thus. Special visits to the Battlefields are likewise organized. These excursions are freely advertised, and information may be obtained from tourist agents (p. xlvi) or from the Tramway and Omnibus Co., 28 Rue du Quatre-Septembre. It is advisable to engage seats in advance, especially for the numerous Sunday excursions.

On race-days motor-charabancs pick up passengers on the Boulevards for the various race-courses (20 fr. return).

VI. POSTAL AND OTHER SERVICES

Postal Information

	In France.	Abroad.
Letters . .	50 c. for 20 gr.; 75 c. for 50 gr.; 1 fr. for 100 gr.; then 30 c. per 100 gr.	1 fr. 50 c. for 20 gr.; then 90 c. per 20 gr.
Post Cards .	40 c.; reply 80 c.	90 c.; reply 1 fr. 80 c.
Picture Post cards . .	25 c. (with not more than 5 words).	90 c.
Newspapers .	2 c. each up to 60 gr.	30 c. per 50 gr.
Telegrams .	20–25 c. per word according to distance (minimum 2 fr., plus 1 fr. tax).	To Great Britain, 1 fr. 25 c. per word. To New York, 5 fr. 60 c. per word.

The General Post Office in Paris is the *Hôtel des Postes et Télégraphes* (Pl. B 64, 69, *F*), 48–52 Rue du Louvre. Post offices are open on week-days from 8 a.m. to 7 p.m.; but they are closed on Sun., except the office at the Bourse and a few others which are open until midday. The office at 103 Rue de Grenelle is open always. Post offices and letter-boxes (boîtes aux lettres) are indicated at night by blue lamps; and there are letter-boxes at Métro stations and at many tobacconists (which usually have red lamps). *Postage Stamps*, stamped post-cards, and letter-cards are on sale at most tobacconists' shops.

Letters, etc., for Paris should have the surname of the addressee very legibly written; the affix 'Esq.' should be omitted; and the number of the arrondissement (p. 1) should be added.—*Registration.* Letters may be registered for a fee of 1 fr. in France, 1 fr. 25 c. for abroad. Registered letters are not delivered without proof of identity (e.g. a passport or visiting card).—*Late Letters*, with an additional 15 c. stamp, may be posted up to 7 p.m. (7.40 at the head office) in the 'boîte pour les levées supplémentaires' at any post office. —*Poste Restante Letters* are subject to a delivery-tax of 30 c. each, payable by the recipient.

Letters may be sent by Air Mail in France at the following *additional* charges: up to 20 gr., 40 c.; 20–50 gr., 70 c.; 50–100 gr., 1 fr.; then 20 c. per 100 gr.; to London, additional charge of 25 c. per 20 gr. Payment of 1 fr. express fee ensures express delivery on arrival.

Money Orders. Money may be transmitted by post in France by means of *Mandats de Poste*, to be obtained at any post office and payable at a post office. The poundage rates on these are 95 c. up to 5 fr.; then 5 c. per 5 fr. up to 100 fr., 50 c. per 100 fr. up to 1000 fr. More convenient are the *Mandat-Lettres*, issued at similar rates, which are payable at the addressees' home. *Mandats Télégraphiques*, or telegraph money orders (maximum 5000 fr.), are issued at the same rates, plus the cost of the official telegram of advice. —Foreign money orders (maximum 1000 fr.) are issued at rather higher poundage-rates.

Telegrams. Most telegraph offices are open from 8 a.m. to 7 p.m., but at least one in each arrondissement remains open until 11 p.m., while the office at the Bourse (p. 25) and the ministerial office, 103 Rue de Grenelle (Pl. R 46, *B*), are open night and day.

Télégrammes Pneumatiques. For messages within Paris and certain of the suburbs 'cartes télégrammes,' transmitted by pneumatic tubes, are almost as quick and much cheaper than telegrams. These cards (1½ fr. for 7 gr.; 2 fr. for 15 gr.; 3 fr. for 30 gr.), known familiarly as 'petits bleus,' should be posted in the special letter-box marked 'cartes pneumatiques' at any post office.

Telephones. Call offices for public use are found at nearly all post and telegraph offices and at many cafés and restaurants. The money in the slot system has not yet been adopted in Paris. At the post offices the number required should be given (preferably in writing) to an employé who will establish the connection. The charge for a call within Paris is 50 c. per 3 min.; for suburban calls, 1 fr. for 3 min., for trunk calls, 1 fr. 30 c. per 50 km. (31 m.).—Paris has telephonic communication also with London (7½ fr. per 3 min.), Manchester and Liverpool (9¾ fr.), Glasgow (11¾ fr.), Brussels (5½ fr.), Berne (4½ fr.), Rome (12 fr.).

Parcels, though called *Colis Postaux*, are not carried by the French post office. In Paris they are handled by a private firm (head-office 23 Rue du Louvre), with numerous receiving-offices throughout the city; and for the rest of France and abroad by the railway companies. It is forbidden to enclose letters, money or valuables, or explosives in any parcel. Parcels for abroad must be sealed and securely tied.

Tariff. *In Paris*: 5 kg. (11 lb.) 1 fr. 25 c., 10 kg. (maximum) 2 fr. 10 c.—*In Provincial France*, for parcels delivered at a private address (1 fr. 30 c. less if called for at a station): 3 kg. (6⅔ lb.) 5 fr. 20, 5 kg. 6 fr. 45, 10 kg. (22 lb.; maximum) 9 fr. 45 c.—*Foreign Parcels*. The rates vary according to the country of destination, and in most cases the maximum weight allowed is 5 kg. (11 lb.). To Great Britain, 1 kg. 360 gr. (3 lb.) 13 fr. 50, 2 kg. (4⅖ lb.) 20 fr.

Information Bureaux. The *Office National du Tourisme*, 17 Rue de Surène (London office, 56 Haymarket; New York office, 342 Madison Av.), established in 1910, reorganized in 1917, and administered by a council appointed by the Ministry of Public Works, is the headquarters of the 'tourist industry' in France. Its chief information bureau, which supplies the most authoritative and comprehensive information to all who purpose to travel or sojourn in France, is the *Bureau National de Renseignements*, 152 Boul. Haussmann, which is also the office of the *Société des Promenades-Conférences*. Free information offices are maintained likewise by the *Syndicat d'Initiative de la Ville de Paris*, 28 Av. de l'Opéra and 21 Av. des Champs-Elysées, by the *Librairie Hachette*, 79 Boul. St-Germain, and by the *Daily Mail*, 5 Rue Scribe.

Tourist Agents. *Thomas Cook & Son*, 2 Place de la Madeleine, 18 Rue de la Paix, 250 Rue de Rivoli, and 101 Avenue des Champs-Elysées; *American Express Co.*, 11 Rue Scribe; *Bennett's Travel Bureau*, 4 Rue Scribe; *Dean & Dawson*, 212 Rue de Rivoli; *George Lunn*, 3 Av. de l'Opéra; *Henry Lunn*, 13 Rue Tronchet; *Frame's Tours*, 29 Rue de Montholon; *Pickford*, 12 Rue de Port-Mahon; *Wayfarers' Travel Agency*, 10 Rue Gaillon; *Agence Le Bourgeois*, 38 Boul. des Italiens, also in the *Magasins du Bon-Marché* and *Magasins du Louvre*; *Duchemin*, 20 Rue de Grammont; *Lubin*, 36 Boul. Haussmann; *Voyages Modernes*, 4 Avenue de l'Opéra.

Railway Offices. *International Sleeping Car Co.*, 1 Rue Scribe, at the corner of the Boul. des Capucines (with ticket offices at the Grand Hôtel and Hôtel Continental).—*Southern Railway*, 14 Rue du Quatre-Septembre.—*Chemins de Fer d'Orléans*, 16 Boul. des Capucines; *P.L.M.*, 88 Rue St-Lazare; other railways, at their principal stations.—*Chemins de Fer Suisses*, 20 Rue de La Fayette.

Commissionnaires. Licensed porters, with the word 'commissionnaire' on their caps, are stationed at many of the principal street corners and may be engaged as messengers, etc. (terms according to the service and distance). They act also as boot-blacks.

VII. AMUSEMENTS

Theatres. Paris possesses over 20 large theatres, besides numerous so-called 'théâtres à côté,' in which the performances are generally of a less serious character, and many suburban theatres, some of which repay a visit.—Performances, which, except at the Opéra (see p. xlviii), are given nightly (including Sun.), usually begin at 8.30 or 9 and end after 11 p.m. Matinée performances (almost universal on Sun. and frequent on Thurs. and Sat.) begin at 1 or 2 p.m. On certain festivals (e.g. July 14th) gratuitous performances are given at the subsidized theatres (see below). Nearly all the regular theatres, except the Opéra and the Théâtre-Français, close in summer.

The arrangements and names of the seats vary in different theatres. The dress circle story is usually known as the 'balcon,' the higher stories as 'galeries.' The best seats are the 'fauteuils d'orchestre' or stalls (at the Opéra and the Variétés ladies are not admitted to the front rows). Next ranks the 'fauteuils de balcon' and the 'loges de face.' Behind the stalls is the 'parterre' or pit. The troisième galerie is the home of the 'gods' and in some houses of the professional claques. Side seats in the upper galleries should be avoided.

Seats may be booked in advance either at the theatre box-office ('bureau de location'; open 10–6 or 7) or at the 'Hall des Grands Régionaux' (25 Boul. Poissonnière) or at a theatrical agency. Ticket-hawkers in the streets are best avoided. At some theatres seats booked in advance ('en location') cost ½–3 fr. more than seats taken on the evening of the performance ('au bureau'). Seats booked at an agency cost 5–10 fr. extra according to the popularity of the piece.

The names of the cast at all the principal theatres are published in the journal 'Comœdia' (40 c.), a good substitute for the somewhat expensive official programmes sold in the

theatres. Season-tickets for one or more performance per week during the season are issued by the subsidized theatres (see below). A 'charitable tax' of 10 per cent. and a luxury-tax ranging from 20 c. to 2 fr. 50 c. per seat are paid in addition to the price of the ticket.

Evening dress should be worn in the stalls and boxes at the Opéra, and it is usual in the best seats in other theatres, but there is considerable freedom in this respect, even at the fashionable 'répétitions générales,' or first nights, admission to which is by invitation only. Ladies are expected to remove their hats.—Overcoats, etc., are left in the 'vestiaires' or cloak-rooms (fee 50 c.–1 fr.); and the 'ouvreuses' (one of the plagues of Parisian theatres) who show spectators to their seats expect a tip of c. 1 fr. per person.

The historic theatres of Paris are the Théâtre-Français or Comédie-Française (p. 8), the 'house of Molière,' the Odéon (p. 138), the Opéra (p. 4), and the Opéra-Comique (p. 20); these, with the Gaîté-Lyrique and the Trianon-Lyrique, receive State subsidies.

The following is an alphabetical list of the principal theatres. The most notable homes of opera are the Opéra and Opéra-Comique; of classical plays, the Théâtre-Français and the Odéon; of modern comedy and drama, the Théâtre-Français, Gymnase, Renaissance, Porte-St-Martin, Athénée, Antoine, and Théâtre de Paris; and of farce, the Palais-Royal and Bouffes-Parisiens. Revues are given at some theatres, as well as at music-halls (p. xlix).

Albert-Premier (Pl. B 46) Théâtre, 64 Rue du Rocher, with seasons of English plays.
Antoine (Pl. B 73, *E*), Th., 14 Boul. de Strasbourg.
Arts (Pl. M 41), Th. des, 78bis Boul. des Batignolles.
Athénée (Pl. B 53, *C*), Th. de l', Square de l'Opéra.
Bouffes-Parisiens (Pl. B 58, *C*), Les, 4 Rue Monsigny.
Champs-Élysées (Pl. B 39, *B*), Comédie des, 13–15 Avenue Montaigne; in the same building is the Studio des Champs-Élysées, for repertory pieces. For the Champs-Élysées Music Hall, see p. xlix.
Châtelet (Pl. R 66, *F*), Th. du, Place du Châtelet.
Cluny (Pl. R 67, *G*), Th., 71 Boul. St-Germain.
Comédie-Française or Théâtre-Français (Pl. B 59, *C*), Place du Théâtre-Français.
Comédie Montaigne (Pl. B 39, *B*), 13 Av. Montaigne.
Déjazet (Pl. B 84, *F*), Th., 41 Boul. du Temple.
Edouard-VII (Pl. B 53, *C*), Th., Rue Edouard-VII.
Etoile (Pl. B 32, *A*), Th. de l', 136 Av. des Champs-Elysées.
Fémina (Pl. B 38, *A*), Th., 90 Av. des Champs-Elysées.
Folies-Dramatiques (Pl. B 78, *E*), Th. des, 40 Rue de Bondy.
Français, Théâtre, see Comédie-Française.
Gymnase (Pl. B 68, *E*), Th. du, 38 Boul. Bonne-Nouvelle.
Lyrique de la Gaîté (Pl. 74, *F*), Th., Square des Arts-et-Métiers.
Madeleine (Pl. B 48, *C*), Th. de la, 19 Rue de Surène.
Marigny (Pl. B 43, *A*), Th., Av. Marigny (winter only, comp. p. xlix).
Mogador (Pl. B 57, *C*), Th., 25 Rue de Mogador.
National Populaire, Th., in the Trocadéro (Pl. B 25, *B*), in winter only.
Nouveautés (Pl. B 68, *E*), Th. des, 24 Boul. Poissonnière.
Nouvel-Ambigu (Pl. B 78, *E*), Th. du, 2ter Boul. St-Martin.
Odéon (Pl. R 63, *D*), Th. de l', Place de l'Odéon.
Opéra (Pl. B 58, *C*), Th. de l', Place de l'Opéra. Performances on Mon., Wed., Fri., and Sat. only, the favourite nights being Mon. and Friday.
Opéra-Comique (Pl. B 63, *C*), Th. de l', Place Boïeldieu.

Palais-Royal (Pl. B 64, *C*), Th. du, 38 Rue de Montpensier.
Paris, Th. de, formerly *Th. Réjane* (Pl. B 56, *C*), 15 Rue Blanche.
Porte St-Martin (Pl. B 73, *E*), Th. de la, 18 Boul. St-Martin.
Renaissance (Pl. B 73, *E*), Th. de la, 20 Boul. St-Martin.
Sarah-Bernhardt (Pl. R 66, *F*), Th., Place du Châtelet.
Scala (Pl. R 73, *E*), 13 Boul. de Strasbourg.
Trianon-Lyrique (Pl. M 56), 80 Boul. de Rochechouart.
Variétés (Pl. B 63, *E*), Th. des, 7 Boul. Montmartre.

Among other theatres are the Théâtre des Capucines (Pl. B 53, *C*), 39 Boulevard des Capucines; Théâtre de l'Avenue (Pl. B 38, *A*), 3 Rue du Colisée; Théâtre Michel (Pl. B 52, *C*), 38 Rue des Mathurins; Comédie Caumartin (Pl. B 53, *C*), 25 Rue Caumartin; Théâtre des Mathurins, 36 Rue des Mathurins (Pl. B 52, *C*); Théâtre de la Michodière, 4 Rue de la Michodière (Pl. B 58, *C*); Théâtre Daunou, 7 Rue Daunou (Pl. B 58, *C*); the Grand-Guignol (Pl. M 52), 20bis Rue Chaptal, much visited for its sensational and gruesome pieces; Moulin-Bleu, 42 Rue de Douai; Théâtre Comœdia, 57 Boul. de Clichy; L'Abri, 167 Rue Montmartre; Les Deux Masques, 6 Rue Fontaine; La Potinière, 7 Rue Louis-le-Grand; Théâtre de Dix-Heures, 36 Boul. de Clichy.

Suburban theatres include the Théâtre Moncey (Pl. M 45), 50 Avenue de Clichy; Comédie Mondaine (Pl. M 56), 75 Rue des Martyrs; and Nouveau Théâtre (Pl. R 35), 273 Rue de Vaugirard.—Some of the irregular theatres of Paris, such as the *Atelier*, in the Théâtre de Montmartre, Place Dancourt (Pl. M 56), and the *Maison de l'Œuvre*, 55 Rue de Clichy, directed by M. Lugné-Poë (subscribers only admitted), have made notable contributions to dramatic art.

Music Halls. Music halls and cafés-concerts are very numerous and vary, of course, in character. Clever variety turns may be seen at these, but many of them are devoted mainly to 'revues,' not always of the most refined character and not always very intelligible to the uninstructed foreigner. Smoking is permitted. Prices of admission to the music halls are little less than those of the best theatres.

Champs-Elysées (Pl. B 39, *B*), 15 Av. Montaigne; see also p. xlviii.
Folies-Bergère (Pl. B 67, *E*), 32 Rue Richer, much visited by British and American tourists.
Olympia (Pl. B 53, *C*), 28 Boul. des Capucines.
Casino de Paris (Pl. B 56, *C*), 16 Rue de Clichy.
Empire (Pl. B 31, *A*), 41 Av. de Wagram.
La Cigale (Pl. M 56), 120 Boul. Rochechouart.
Moulin-Rouge (Pl. M 51), 82 Boul. de Clichy.
Palace (Pl. B 63, *E*), 8 Rue du Faub. Montmartre.
Apollo (Pl. B 56, *C*), 20 Rue de Clichy.
Théâtre Marigny (Pl. B 43, *A*), Avenue Marigny (in summer only).
Alhambra (Pl. B 84, *F*), 50 Rue de Malte (variety in the English style).
Concert Mayol (Pl. B 73, *E*), 10 Rue de l'Echiquier.
Gaîté Rochechouart (Pl. M 61), 15 Boul. Rochechouart.
Gaîty (Pl. M 51), 25 Rue Fontaine.

Cafés-Concerts. The charge for refreshments at these is apt to increase with the price of the seat. The announcement of 'free admission' (entrée libre) at some simply means that the price of admission is added to the charge for 'consommations' which the visitor is expected to order.

Les Ambassadeurs, to the right of the Avenue de Champs-Elysées (Pl. B 49, *B*), among the best of these, is open in summer only. Others are—
L'Eldorado (Pl. B 73, *E*), 4 Boul. de Strasbourg.
Petit-Casino (Pl. B 63, *E*), 12 Boul. Montmartre.
Concert Européen (Pl. M 46), 5 Rue Biot.
Kursaal (Pl. M 46), 7 Avenue de Clichy.

Bobino (Pl. R 55), 20 Rue de la Gaîté.
Bouffes du Nord, 209 Rue du Faubourg-St-Denis.
Printania, 32 Rue Brochant.

Cabarets Artistiques, with more or less title to the adjective, abound especially in Montmartre. Their specialities are mordant political and other satires, shadow and puppet-plays, impersonations, etc.

The most frequented are the Quatz' Arts (Pl. M 51), 62 Boul. de Clichy; Le Perchoir (Pl. B 62, *E*), 43 Rue du Faub. Montmartre; La Lune Rousse (Pl. M 52), 58 Rue Pigalle; the Cabaret Aristide-Bruant (Pl. M 56), 84 Boul. de Rochechouart; Les Noctambules, 7 Rue Champollion (Pl. R 63, *G*); Chez Fursy et Mauricet, 43 Boul. de Clichy (Pl. M 51).

Many visitors, but few Parisians, visit the sensational 'cabarets illusionnistes' of *Le Ciel*, *L'Enfer*, and *Le Néant* (Pl. M 51), at Nos. 53 and 34 Boul. de Clichy.

Dancing. Since 1918 the number of public dancing-rooms ('dancings') has enormously increased. Among the most fashionable establishments providing 'thés dansants' and 'soupers dansants' are: *Le Bœuf sur le Toit*, 30 Rue Boissy-d'Anglas; *Le Caveau Caucasien* (Russian), 58 Rue Pigalle; *Le Jardin de ma Sœur*, *Grand Teddy*, *Petit Teddy*, 17, 24, and 43 Rue Caumartin; *Club Daunou*, *L'Ours*, 7 and 4 Rue Daunou; *Pigall's*, 77 Rue Pigalle; *Langer*, Champs-Elysées; *Chez Fysher*, 21 Rue d'Antin; *Canari*, 8 Faubourg Montmartre, etc. Larger and less select are the *MacMahon Palace*, 29 Av. MacMahon; the *Coliseum*, 65 Rue de Rochechouart; and the *Palais Pompéien*, 58 Rue Saint-Didier.—Amongst the old 'Bals Publics,' once a kind of specialty of Paris, but whose public is now less interesting though equally mixed, the best known are the Bal Tabarin, 34 Rue Victor-Massé; Bal Bullier, 33 Avenue de l'Observatoire; and Moulin de la Galette, 79 Rue Lepic. Others are the Magic-City and Luna-Park (see below), famous for the annual Bal des Quatz' Arts, and the Elysée-Montmartre, 56 Boul. Rochechouart.

Cinemas are numerous in all parts of Paris. Their performances are generally continuous from 2 p.m. (seats 1 to 12 fr.). Smoking is generally (but not always) permitted.

Le Colisée (Pl. B 38, *A*), 38 Avenue des Champs-Elysées; Gaumont-Palace (Pl. M 46), 126 Boul. de Clichy; Ciné-Opéra (Pl. B 58, *C*), 8 Boul. des Capucines; Artistic (Pl. M 51), 61bis Rue de Douai; Gaumont-Théâtre (Pl. B 68, *E*), 7 Boul. Poissonnière; Parisiana (Pl. B 68, *E*), 27 Boul. Poissonnière; Pathé-Palace (Pl. B 58, *C*), Salle Marivaux (Pl. B 58, *C*), Electric-Palace, Corso-Opéra, 32, 15, 5, and 27 Boul. des Italiens; Lutétia, Royal-Wagram, 33 and 39 Av. de Wagram; Madeleine-Palace, 14 Boul. de la Madeleine; Vieux-Colombier, 21 Rue du Vieux-Colombier.

Other Entertainments. The following varied places of entertainment are generally open to visitors to Paris.

The Musée Grevin (Pl. B 63, *E*), 10 Boul. Montmartre, the Parisian Madame Tussaud's, has admirable waxwork groups and portraits. Adm. daily 1.30–6.30 and 8–11, 3 fr., children 2 fr., special rooms 1 fr. extra.

Luna-Park (Pl. B 21), Porte Maillot, with skating-rink, dancing-hall, and other attractions.

Magic-City (Pl. B 40, *B*), 75 Quai d'Orsay.

Palais de Glace (Pl. B 43, *A*), Champs-Elysées, with skating on real ice. The Cirque d'Hiver (Pl. B 84, *F*), Place Pasdeloup, the home of the Fratellini brothers; the Cirque de Paris (Pl. R 36), 18 Av. de la Motte-Picquet; and the Cirque Médrano (Pl. M 56), 63 Boul. Rochechouart, give circus performances. Tour Eiffel, see p. 158.

Picture Galleries. A number of societies hold annual art exhibitions, to which the admission-fee is usually from 3 to 5 fr. Friday is the most fashionable and the most expensive day. Among the 'salons' held in the Grand-Palais des Champs-Elysées (p. 15) the most popular is the 'Salon' proper, i.e. the exhibition of the *Société Nationale des Beaux-Arts* and the *Société des Artistes Français*, from May 1st to June 30th (open 8–6, adm. 3 fr.; on 'varnishing day' 10 fr.; Sun. 2 fr.; Fri. 5 fr.; catalogue 5 fr.).—The following also hold exhibitions.

Société du Salon d'Automne and *Société du Salon d'Hiver*, with autumn and winter exhibitions respectively.—*L'Union des Femmes Peintres et Sculpteurs*, in February; these three in the Grand-Palais.—*Salon des Artistes Indépendants*, with a spring exhibition in the Grand-Palais or Palais de Bois (p. 68).—*Cercle Artistique et Littéraire* and *Cercle de l'Union Artistique* (see p. lviii).—*Société des Artistes Humoristes*, 64bis Rue La Boétie, etc.

Smaller exhibitions are held at the following galleries and shops (adm. usually c. 1 fr.). *Georges Petit*, 8 Rue de Sèze.—*Durand-Ruel*, 37 Avenue Friedland.—*Georges Bernheim*, 40 Rue La Boétie.—*Bernheim Jeune*, 83 Rue du Faubourg-St-Honoré.—*Druet*, 20 Rue Royale.—*Devambez*, 43 Boul. Malesherbes.—*Charpentier*, 76 Rue du Faub.-St-Honoré.—*Atelier Français*, 17 Rue de Courcelles (decorative arts).—*Simonson*, 19 Rue Caumartin.—*Foire aux Croûtes*, see p. 62.

Salon International de la Photographie, 51 Rue de Clichy (first fortnight in October).

Music. Particulars as to concerts are to be looked for in the newspapers. Orchestral Concerts. The best classical and modern music is to be heard at the concerts of the *Conservatoire de Musique* (Pl. B 67, *E*; director, M. Rabaud), 2 Rue du Conservatoire, which take place on Sun. afternoons in the winter season, under various conductors. Tickets of admission (4–15 fr.) are obtained with difficulty, owing to the large number of regular subscribers ('abonnés'). Applications are registered at the Conservatoire on Tues. from 9–11, and tickets are allotted on Sat. at 1.45. The box-office is open on Sat. from 1–3, and on Sun. from 1–2.

Concerts Colonne (conductor, M. G. Pierné), in the Théâtre du Châtelet on Sat. at 5 p.m. and Sun. at 2.30 p.m. from Oct. 25th to the beginning of April (adm. 5–12 fr.; office, 13 Rue de Tocqueville).—*Concerts Lamoureux* (conductor, M. P. Paray), in the Salle Gaveau, 45 Rue La Boétie, on Sun. at 3 p.m. from Oct. to April (adm. 2–12 fr.).—*Concerts Pasdeloup*, at the Théâtre Mogador on Sun. and Sat. at 3 p.m. from Oct. to Apr.—*Concerts Touche*, 25 Boul. de Strasbourg (adm. 4–10 fr.); chamber music nightly at 8.45, orchestra on Thurs. and Sun. at 3 p.m.—*Concerts Spirituels de la Sorbonne*, in the Sorbonne amphitheatre (adm. 5–10 fr.), at 9 p.m. in Nov.–Apr.; for dates, apply at 14 Rue des Ecoles.—Other concerts are held in the *Trocadéro*, notably those conducted by M. Victor Charpentier, and at the *Schola Cantorum* (conductor, M. Vincent d'Indy).

Concerts of Chamber Music take place in winter at the *Salle Gaveau*, 45 Rue La Boétie; at the *Salle Pleyel*, 22 Rue Rochechouart; at the *Salle Erard*, 13 Rue du Mail; at the *Salle des Agriculteurs*, 8 Rue d'Athènes; and at the *Lune Rousse* (Tues. at 4), 58 Rue Pigalle.

Open Air Concerts are given in the Jardin d'Acclimatation (Sun. and Thurs.), and *Military Bands* (notably that of the Garde Républicaine) play at the Tuileries, the Palais-Royal, the Luxembourg, etc.

Church Music. Of the churches of Paris the most famous for its music is the *Madeleine* (p. 17), but *St-Eustache* (p. 32) is largely visited for its 'Mass of Ste-Cécile.' A high standard is maintained also at *St-Roch* (p. 6), *St-Sulpice* (p. 142), *La Trinité* (p. 55), and *Notre-Dame* (p. 106).

Carnivals and Fairs. Shrove Tuesday (*Mardi Gras*) and the fourth Thursday in Lent (*Mi-Carême*) are the occasion of popular festivals, with confetti-throwing, etc., among the crowds which throng the Grands Boulevards.—The fall of the Bastille (1789) is celebrated by the *Fête Nationale* on July 13–14th, when a grand review of the garrison of Paris is held at Longchamp, and firework displays are given on the Pont-Neuf and elsewhere.—The *Foire de Paris* (Paris Fair), a commerical fair of some importance, is held annually at the beginning of May at the Palais des Expositions, Porte de Versailles. The highly popular *Foire de Neuilly* lasts from June 15th to July 15th (see p. 68). *Foire aux Jambons* and *Foire à la Ferraille*, in Holy Week, see p. 80. *Foire aux Pains d'Epice* ('ginger-bread fair'), beginning at Easter, see p. 85. *Foire St-Germain*, in May and June, see p. 142.

Sports and Games. Paris is a sporting centre of growing importance and many interesting events and competitions are decided there at the different seasons. The number of sports clubs is very large. For personal participation in most of the games in the following list the visitor is dependent on private friends or on introduction to a club. For information as to current sporting events he may consult 'L'Aéro,' 'Paris-Sport,' 'L'Auto,' or 'La Vie au Grand Air.'

Sportsmen visiting France, especially motorists and cyclists, will find their account in joining the *Touring Club de France* (65 Avenue de la Grande-Armée; 15 fr. per annum; 30 fr. for foreign members), probably the largest sporting association in the world, the members of which enjoy many privileges and conveniences.

Athletics are governed by the *Fédération Française d'Athlétisme*, 3 Rue Rossini. The extensive grounds of the *Stade Français* (3 Rue Volney) are at the Faisanderie in the park of St-Cloud (p. 314), those of the *Racing Club de France* (87bis Rue La Boétie) at the Croix Catelan, in the Bois de Boulogne (p. 76), and at the *Stade de Colombes*, Rue François-Faber, Colombes. The large *Stade Pershing*, a stadium presented to Paris by the American Army and the Y.M.C.A., is situated in the Bois de Vincennes (Joinville-le-Pont station).

Aviation. The principal aviation clubs in France, all of which have flying grounds near Paris, are the *Aéro-Club de France*, 35 Rue François-Ier; the *Société Française de Navigation Aérienne*, 19 Rue Blanche; the *Aéronautique Club de France*, 58 Rue Jean-Jacques-Rousseau.—Air-services, see p. xxiv.

Billiards. Good tables (c. 3 fr. per hour) for French billiards (without pockets) are to be found at the *Billard Palace*, the *Académie de l'Olympia*, Nos. 3 and 28 Boul. des Capucines; *Académie Vivienne*, 47 Rue Vivienne. Many cafés also have tables (80 c.–1 fr. 80 c. per hr.).

Boxing. The principal clubs are the *Fédération Française de Boxe*, 24 Boul. Poissonnière; *Boxe Française*, 24 Rue des Martyrs; *Sporting-Club de France*,

163 Rue Montmartre. Public boxing matches are held at the *Salle Wagram*, 39 Av. de Wagram, the *Cirque de Paris* (p. li), etc.

Chess. The *Café de la Régence*, 161 Rue St-Honoré, founded in 1718, is the leading club and contains Napoleon's chess-table.

Cycling in France is controlled by the *Touring Club de France* (p. lviii). Racing is regulated by the *Union Vélocipédique de France*, 24 Boul. Poissonnière.

Cyclists entering France with their machines must have a passport (p. xxiv) and are required to deposit the amount of the customs duty on their machines. This latter formality may be avoided by obtaining a 'customs ticket' (issued free to members) from the *Cyclists' Touring Club* (3 Craven Hill, W. 2). All cycles should have a bell or horn and front and rear lamps; also a tax-disc (5 fr. per year for each seat; motor-cycles 12 fr.), and an identification disc with the owner's name and address. Foreign cyclists who obtain a 'permis de circulation' (50 c.) from the customs authorities or at any tobacconist's are exempted from the 5 franc tax. There are special tracks reserved for cyclists in the Av. de la Grande-Armée, the Bois de Boulogne, and the Bois de Vincennes.

There are cycle-racing tracks at the *Vélodrome d'Hiver*, Rue Nélaton, Grenelle (Pl. R 22); the *Vélodrome du Parc des Princes*, between the Portes d'Auteuil and St-Cloud; *Vélodrome Municipal*, Bois de Vincennes (in July, Grand Prix de Paris); *Stade Buffalo*, at Montrouge, ½ m. beyond the Porte d'Orléans.

Cycles may be hired at *Petit*, 113 Avenue Victor-Hugo, and at many shops in the vicinity of the Place de l'Etoile.

Fencing. Public exhibitions are organized by the *Fédération des Sociétés d'Escrime*, 10 Rue Blanche; *Cercle de l'Escrime*, 6 Rue Las Cases, etc. Lessons in fencing are given at the rooms of *Lambert*, 16 Rue de Grammont; *Mérignac*, 48 Rue Monsieur-le-Prince, etc. For ladies, *Mme Gardères*, 137 Av. Victor-Hugo.

Football. Rugby and Association matches are played in winter in the Parc des Princes in the Bois de Boulogne (station, Auteuil-Ceinture); at Colombes, Rue François-Faber; at the Faisanderie in the park of St-Cloud; in the Bois de Boulogne; and the Bois de Vincennes.

Golf. The excellent course (18 holes) of the *Golf Club de Paris* is at La Boulie (p. 320), near Versailles. Introduction necessary; green fees, 15 fr. per day, 50 fr. per week, 200 fr. per month. There are courses also in the Parc de Buzenval (St-Cloud Country Club) near Garches (p. 341), and at Fontainebleau (p. 360), Le Pecq (p. 340), Fourqueux, near St-Germain (p. 344), Aubergenville (p. 349), and Chantilly (p. 384).

Horse-racing. The racing season lasts from February to December. The chief meetings are held in spring at Longchamp (p. 76) and Auteuil (p. 73), and attract large numbers of fashionable spectators. Book-making in France is prohibited by law, and betting can be conducted only through the official 'Pari-Mutuel' or totalisator, which deducts a percentage of its gross receipts for the *Société d'Encouragement* (see below) and for the poor. The following are the recognized societies, with the race-meetings which they control.

Société d'Encouragement, 11 Rue du Cirque (Longchamp and Chantilly); *Société des Steeple-Chases*, 10 Rue Treilhard (Auteuil); *Société Sportive d'Encouragement*, 133bis Faubourg St-Honoré (St-Cloud, Maisons-Laffitte, Enghien); *Société pour l'Amélioration du Cheval Français*, 7 Rue d'Astorg (Vincennes); *Société du Sport de France*, 372 Rue St-Honoré (Le Tremblay).

The following is a list of the principal Race-Courses with the chief meetings.

Longchamp (flat-races). Meetings in spring, from the 1st Sun. in April; in June, with the Grand Prix de Paris (400,000 fr.) on the last Sunday; in October, with the Prix du Conseil Municipal (200,000 fr.). The course may be reached by railway from the Gare St-Lazare; by motor-omnibus from the Place de la République, Boul. St-Michel, etc.; by steamer (p. xliv); or by motor-charabanc (p. xliv).

Auteuil (steeplechases). Meetings in spring; in summer, including the Grand Steeple-Chase d'Auteuil (200,000 fr.), on the Sun. before the Grand Prix; and in Oct.–Dec. Auteuil station may be reached from the Gare St-Lazare, from any station on the Petite-Ceinture (Appx., p. 17), by steamer (p. xliv), or by motor-charabanc (p. xliv).

Chantilly (flat-races). Meetings on the first two Sun. in June, with the

Prix de Diane (100,000 fr.) and the Prix du Jockey-Club, the French 'Derby' (200,000 fr.); in July; and in September. See p. 384.

Other race-meetings are held at *St-Cloud* (Prix du Président de la République, 200,000 fr., on the 1st Sun. in July), *Vincennes*, *Maisons-Lafitte* (international meetings at the end of Sept.), *Enghien*, and *Le Tremblay*.

Prices of admission: paddock (*pesage*) 30 fr., ladies 20 fr.; seats on the stand (*tribune*) 10 fr.; enclosure (*pelouse*) 3 fr.; carriage with one horse, 20 fr.; carriage and pair or motor, 25 fr.

Lawn Tennis. *Tennis-Club de Paris*, 8 Rue de Civry, with grass and covered courts; *Société des Sports de l'Ile de Puteaux* (p. 77), with 12 courts. The *Racing Club*, the *Island Club*, and the *Stade Français* have courts at their sports grounds (pp. 76, 314).

Motoring, see below.

Polo. The *Société du Polo* with many English and American members has a ground at Bagatelle (p. 77) in the Bois de Boulogne; season, Apr. to July and Sept. and Oct. The *St-Cloud Country Club* has a ground at the Parc de Buzenval, near Garches (p. 341).

Riding. The daily ride or drive in the Bois de Boulogne is an important item in the routine of fashionable Society, the most favoured times for driving being from 3–5 p.m. in winter and from 5–7 p.m. in summer, for riding from 10 a.m. to noon. Riding horses (c. 50 fr. for 2 hrs.) may be hired from *Duchou*, 51 Rue Lhomond; *Gougaud*, 3 Rue Chalgrin; *Laporte*, 5 Rue Nicolas-Chuquet, etc. The *Société Française Hippique*, 33 Av. Montaigne, organizes an annual horse show in the Grand-Palais (p. 15). The Société du Polo (see above) and the *Société de l'Etrier*, Porte Dauphine, are fashionable clubs for horsemen. At *Le Tattersall*, 10 Rue Pergolèse, a sale of horses, carriages, and motor-cars is held on Thurs.—The *Cirque Molier*, 6 Rue de Benouville, is a fashionable riding school.

Rowing and Sailing. Rowing boats may be hired at most of the riverside resorts near Paris on the Seine and the Marne, the principal centres being Asnières, Argenteuil, Chatou, Joinville-le-Pont, and Nogent. The leading rowing clubs are the *Rowing Club de Paris* and the *Société Nautique de la Marne*; and the chief contests are those for the championship of the Marne (early Sept.) and for the championship of France, on the Seine (2 km.; early Oct.). The 'Coupe de Paris,' for sculls, is rowed in Aug. or Sept. in the Bassin de Neuilly-sur-Marne-Bry.—Sailing regattas are held in June and July in the Bassin d'Asnières-Courbevoie. Besides the *Yacht Club de France*, 82 Boul. Haussmann, the *Cercle de la Voile de Paris*, 53 Rue de Châteaudun, and the *Cercle de la Voile de Nogent-Joinville* may be mentioned.

Shooting. The *Cercle du Bois de Boulogne* has a pigeon-shooting ground in the Bois de Boulogne, near the Porte de Madrid (open on Mon., Wed., and Fri. in winter and daily in summer from the end of March); an introduction from a member is necessary.—*Pistol Shooting* may be practised at the Salons Gastinne Renette, 39 Av. Victor-Emmanuel-III.—Clubs: *Union des Sociétés de Tir de France*, 46 Rue de Provence; *Le Pistolet*, 21 Rue de Clichy; *Le Fusil de Chasse*, 39 Av. Victor-Emmanuel-III.

Swimming. Baths in the Seine are open May 1st–Sept. 30th. The best are: *Grande Ecole de Natation*, Quai d'Orsay; *Bains du Pont de Solférino*; *Bains du Louvre*.

Motoring. Motorists and motor-cyclists proposing to tour in France will save much trouble by joining the *Automobile Association* (Fanum House, 66 Whitcomb St., London, W.C. 2) or the *Royal Automobile Club* (Pall Mall, S.W. 1). Members of the former (the 'A.A.') pay an entrance-fee of 21/ and an annual subscription of 42/ (motor-cycles, half these fees); associate members of the Automobile Club pay an annual subscription of 42/. These societies arrange for the issue to their members of 'triptyques' or entry-permits ('carnets de passage' when they apply to more than one country), which reduce the frontier formalities to

a minimum; and they furnish also the international driving licences and the nationality and description plates required by the terms of the International Convention. Each car should have two white lights in front and a red rear light. The number plate must be illumined at night. The horn should be high-toned.

SHIPMENT FEES vary according to the weight and bulk of the car: from Southampton to *Le Havre*, *Cherbourg*, or *St-Malo*, minimum (at owner's risk) £4; from Newhaven to *Dieppe* £4 15*s*. Motor-cycle from Southampton to *Caen*, *Le Havre*, or *St-Malo* 8*s*/7; from Newhaven to *Dieppe* 12*s*; from Dover or Folkestone to *Calais* or *Boulogne* 20*s*. No motor spirit may be shipped either in the tank or in tins, but a supply of 'essence' (not 'pétrole') may be obtained on the quay at the port of entry. Some motorists buy only a small supply on the quay and fill up at one of the larger establishments in the town.

Immediately on ENTERING FRANCE the motorist must obtain a 'laissez passer' at a Bureau des Contributions Indirectes, stating the proposed duration of his stay, and paying at the rate of 10 fr. per day. A 'permis de circulation' extending the period (if necessary, to the last day of the current quarter) may be obtained on payment at the rate of 20 c. per horse-power per day. If a new quarter be entered (quarter days Jan. 1st, April 1st, July 1st, Oct. 1st) the motorist must at once pay a quarter's tax on his car at ordinary French rates (36–52 fr. per horse-power per annum; cycle-cars 120 fr. per annum), for which he will receive another 'permis de circulation.' It is important to conform to these regulations without a day's delay, and also, when crossing a frontier (especially by other than a main road), to see that the triptyque or carnet is properly stamped by the customs officials. On entering Paris an octroi duty is payable on all petrol carried, including the quantity remaining in the tank.

The ROADS in France, especially the 'routes nationales' or main highways maintained by the State, are excellent for motoring or cycling as regards gradients, though the surface has in many cases been suffered to deteriorate. The roads next in importance are the 'routes départementales' and 'chemins de grande communication.' Distances in kilomètres are given on the usual stones and on the guide-posts. Warning signs, which are for the most part self-explanatory, are placed on the right-hand side of the road. There is no speed limit for motors-car in France, but drivers are expected to slow down at the sign 'Ralentir' outside villages and, in fact, whenever prudence demands it. Drivers should halt at once on hearing the gendarme's whistle.

The Rule of the Road in France is to pass on the right and to overtake on the left. At forks and cross-roads right of way must be given to traffic on the 'routes nationales' or main streets; when there is no 'superior' road, to traffic coming from the right.

Traffic is regulated in Paris much more efficiently than in past years. Sergents de ville are stationed at the busiest cross-roads and hold up the traffic in one direction or another by a signal with a white bâton. Warning of a hold-up of traffic is given by whistle. Many streets are reserved for one-way traffic; the prohibited direction is indicated by a red placard ('Sens interdit'), at night by an intermittent red light.

General Hints. In spite of statements to the contrary, tyres to fit British cars are not always easily obtained in France; spares should therefore be taken. If spare parts have to be sent out after the car, this is best arranged through the A.A. or the Royal Automobile Club. Old parts must be re-exported with the car. The best 'essence' is known as 'Tourisme' and is obtained from pumps (by the 'bidon') or in sealed tins. The 'bidon' or usual tin holds 5 litres, or just over a gallon (1·1 gal.).

Cars for Hire are available at variable charges, ranging from 3 fr. per kilomètre, or roughly 5 fr. per mile, upwards. Light cars may perhaps be hired at lower rates. It is desirable to fix the length of the journey beforehand with a map, as estimates of distances by car-owners generally err on the liberal side.

The principal Motor Racing track is at Linas near Montlhéry (p. 355).

VIII. USEFUL ADDRESSES

Directories. Any required address may be turned up in the *Annuaire du Commerce Didot-Bottin* ('*Le Bottin*'), a large work in five volumes of which the first two deal with Paris. This may be consulted at hotels, restaurants, cafés, clubs, shops, etc. (notices are usually displayed: 'Ici on consulte le Bottin'). Residential and official addresses may be found also in the *Bottin-Mondain*, which gives in addition particulars about theatres (plans) and other amusements, omnibuses, tramways, etc.; in *Tout-Paris*; and in the telephone directory.

Embassies, Legations, and Consulates. In Paris nine of the Powers are represented by Ambassadors, the others by Ministers Resident; the greater number maintain Consulates-General.

Great Britain. Ambassador, *Marquess of Crewe*, 39 Rue du Faubourg-St-Honoré (office-hours 11–3).—Consul General, *H. G. Mackie*, 7bis Rue Lord-Byron (9.30–12 and 2–4.30; Sat. 9.30–12).—Passport Office, 3 Rue de Chaillot (10–12 and 2–4; Sat. 10–12).—*Representative of Australia*, 6 Rue Halévy; *Canada*, 17 Boul. des Capucines; *Irish Free State*, 7 Rue Georges-Ville.

AMERICA (UNITED STATES). Ambassador, *Hon. Myron T. Herrick*; office, 5 Rue de Chaillot (office-hours 10–12.30 and 3–4.30).—Consul General, *Robert P. Skinner*, 1 Rue des Italiens (9–4; Sat. 10–1). Passport Office, 18 Rue de Tilsitt (same hours).

Belgium. Embassy and Consulate, 20 Rue de Berri.
Brazil. Embassy, 45 Avenue Montaigne.—Consulate, 23 Rue Drouot.
Germany. Embassy, 78 Rue de Lille.
Italy. Embassy and Consulate, 50 Rue de Varenne.
Japan. Embassy and Consulate, 9 Rue La Pérouse.
Russia. Embassy and Consulate, 79 Rue de Grenelle.
Spain. Embassy, 13 Avenue George V.—Consulate, 6 Cité Malesherbes.
Argentine. Legation, 22 Rue La Trémoïlle.—Consulate, 91 Boul. Haussmann.—*Australia.* See p. lvi.—*Austria.* Legation, 15 Rue Beaujon.—*Bulgaria.* Legation, 3 Av. Léon-Heuzey.—*Canada.* See p. lvi.—*Chili.* Legation, 23 Av. du Bois de Boulogne.—Consulate, 2 Square La Bruyère.—*China.* Legation, 57 Rue de Babylone.—Consulate, 5 Av. Daniel-Lesueur.—*Czecho-Slovakia.* Legation, 15 Av. Charles-Floquet.—Consulate, 11bis Av. Kléber.—*Denmark.* Legation, 77 Avenue Marceau.—Consulate, 8 Rue Gaillon.—*Egypt.* Legation, 36 Rue La Pérouse.—*Finland.* Legation, 3 Rue Clément-Marot.—Consulate, 3 Rue Nouvelle.—*Greece.* Legation, 17 Rue Auguste-Vacquerie.—*Holland.* Legation and Consulate, 85 Rue de Grenelle.—*Hungary.* Legation and Consulate, 15 Rue de Berri.—*Luxembourg.* Consulate, 11 Rue d'Artois.—*Mexico.* Legation, 144 Boul. Haussmann.—Consulate, 15 Boul. de la Madeleine.—*Norway.* Legation, 38bis Rue Fabert.—Consulate, 57 Boul. Haussmann.—*Persia.* Legation, 50 Av. Malakoff.—Consulate, 126 Rue La Fayette.—*Peru.* Legation, 14 Rue Chateaubriand.—Consulate, 83 Rue Taitbout.—*Poland.* Legation, 12 Av. de Tokio.—Consulate, 43 Rue Théophile-Gautier.—*Portugal.* Legation, 35 Av. Kléber.—Consulate, 9 Rue St-Sénoch.—*Rumania.* Legation, 15 Rue Brémontier.—Consulate, 4 Rue de la Banque.—*Sweden.* Legation, 58 Av. Marceau.—Consulate, 11 Rue de la Pépinière.—*Switzerland.* Legation, 51 Av. Hoche.—*Turkey.* Embassy, 33 Rue de Villejust.—Consulate, 28 Rue Copernic.—*Yugoslavia.* Legation and Consulate, 45 Av. de Villiers.

English Churches. EPISCOPAL. *British Embassy Church*, 5 Rue d'Aguesseau (Sun. 8.30, 10.30, & 8 p.m.).—*St. George's*, 7 Rue Auguste-Vacquerie (Sun. 8.30, 10.30, 5.45).—*Christ Church*, 81 Boul. Bineau, Neuilly (Sun. 8.30, 10.30, 6).—*Holy Trinity* (American), 23 Av. George-V (Sun. 8.30, 10.45, 5.30); *St. Luke's Chapel*, 5 Rue de la Grande-Chaumière (same hours).—English churches also at *Versailles*, at *Maisons-Laffitte*, etc.

PRESBYTERIAN. *Church of Scotland*, 17 Rue Bayard (Sun. 10.30).—*American Union Church*, 21 Rue de Berri (Sun. 11).

ROMAN CATHOLIC. *St. Joseph's*, 50 Avenue Hoche.

WESLEYAN METHODIST. *Church*, 4 Rue Roquépine (Sun. 10.30 & 8).

SOCIETY OF FRIENDS, 50 Av. Victoria.

CHRISTIAN SCIENCE. *First Church of Christ Scientist*, 184 Boul. St-Germain (Salle de la Société de Géographie; Sun. 11.15, Wed. 8.30 p.m.). *Second Church*, 58 Boul. Flandrin (same hours).

FRENCH-PROTESTANT CHURCHES: *Lutheran*, 24 Rue des Archives; 16 Rue Chauchat.—*Reformed*, 46 Boul. des Batignolles; 54 Av. de la Grande-Armée; 5 Rue Roquépine; 17 Rue St-Antoine; 5 Rue Milton; 18 Boul. d'Inkermann, Neuilly; 147 Rue St-Honoré; 19 Rue Cortambert; 106 Rue de Grenelle; Foyer de l'Ame, 7 Rue Daval.—*Independent*, Temple du Luxembourg, 58 Rue Madame; Eglise du Nord, 17 Rue des Petits-Hôtels.—*Baptist*, 48 Rue de Lille,

123 Av. du Maine.—*Antoinistes* (a Christian Science sect founded by a Belgian miner), 34 Rue Vergniaud.

Salvation Army (Armée du Salut). *Headquarters*, 76 Rue de Rome.—*Central Hall*, 42 Rue de Provence.

Other Foreign Churches: *Greek Catholic*, St-Julien-le-Pauvre (p. 112).—*Greek Orthodox*, 5 Rue Georges-Bizet; 12 Rue Daru (Russian); 9bis Rue Jean-de-Beauvais (Rumanian).—*Armenian*, 15 Rue Jean-Goujon.—*Danish*, 31 Rue Chevert.—*Flemish*, 177 Rue de Charonne.—*Maronite*, 17 Rue d'Ulm.—*Polish*, 263 Rue St-Honoré.—*Spanish*, 53 Rue de la Pompe and 23 Av. Friedland.—*Swedish*, 9 Rue Guyot.

Synagogues: 15 Rue Notre-Dame-de-Nazareth; 44 Rue de la Victoire; 21bis Rue des Tournelles; 28 Rue Buffault (Portuguese ritual).

Mosque, Rue du Puits-de-l'Ermite.

Banks. Most of the French banks in the following list have numerous branches throughout the city. Banks in Paris are open from 9–12 and 2–4.

Banque de France, Rue de la Vrillière and Rue Croix-des-Petits-Champs; and Place Ventadour (for deposits).—*Banque Nationale de Crédit*, 16 Boul. des Italiens and 26 Rue Le Peletier.—*Banque Suisse et Française*, 20 Rue La Fayette.—*Comptoir National d'Escompte de Paris*, 14 Rue Bergère and 2 Place de l'Opéra.—*Crédit Commercial de France*, 103 Av. des Champs-Élysées and 22 Boul. des Capucines.—*Crédit Foncier de France*, 19 Rue des Capucines.—*Crédit Industriel et Commercial*, 66 Rue de la Victoire.—*Crédit Lyonnais*, 19 Boul. des Italiens.—*Crédit du Nord*, 24 Boul. Malesherbes.—*Société Générale*, 29 Boul. Haussmann.

British Banks: *Barclay's*, 33 Rue du Quatre-Septembre; *Thomas Cook & Son*, 2 Place de la Madeleine; *Lloyd's*, 43 Boul. des Capucines; *Westminster*, 22 Place Vendôme.—Canadian Banks: *Bank of Montreal*, 6 Place Vendôme; *Royal Bank of Canada*, 28 Rue du Quatre-Septembre.

American Banks: *American Express Co.*, 11 Rue Scribe; *Bankers' Trust Co.*, 3 Place Vendôme; *Equitable Trust Co.*, 23 Rue de la Paix; *National City Bank of New York*, 39 Boul. Haussmann; *Guaranty Trust Co.*, 3 Rue des Italiens; *Morgan, Harjes & Co.*, 14 Place Vendôme; *Munroe & Co.*, 4 Rue Ventadour.

Chambers of Commerce: *British*, 6 Rue Halévy.—*American*, 32 Rue Taitbout.

Clubs. The following is an alphabetical list of the most fashionable social clubs in Paris, to which admission is obtained only on the introduction of a member:—*Aéro-Club de France*, 35 Rue François-Premier; *Automobile-Club de France*, 6 Place de la Concorde; *Cercle Artistique et Littéraire*, 7 Rue Volney; *Cercle Central des Lettres et des Arts*, 36 Rue Vivienne; *English Club*, 3bis Rue de la Chaussée-d'Antin; *Cercle de l'Escrime et des Arts*, 5 Rue Volney; *Cercle de la Librairie*, 117 Boul. St-Germain; *Cercle National Militaire*, 49 Av. de l'Opéra; *Cercle de Paris*, 9 Rue Cortambert; *Cercle de l'Union*, 11 Boul. de la Madeleine; *Cercle de l'Union Artistique* ('l'Epatant'), 5 Rue Boissy-d'Anglas; *Club des Cent*, 22 Rue Louis-le-Grand, restricted to 100 members; *Island Club*, Ile des Anglais, Neuilly, a British and American club; *Jockey Club*, 2 Rue Rabelais; *Lyceum Club* (for ladies), 17 Rue de Bellechasse; *Nouveau Cercle* (de la Rue Royale), 288 Boul. St-Germain; *Sporting Club de France*, 2 Rue de l'Elysée; *Travellers' Club*, 25 Av. des Champs-Elysées; *Union Interallié*, 33 Rue du Faub.-St-Honoré; *Yacht Club de France*, 82 Boul. Haussmann.

Sporting Clubs. Besides the leading social sports clubs given above, mention may be made of the *Club Alpin Français*, 30 Rue du Bac, and the *Touring Club de France* (comp. p. liii), 65 Avenue de la Grande-Armée. Many others are named on pp. liii–liv in connection with the sports they foster.

British and American Clubs and Societies. *English Club* (see above); *Island Club* (see above); *Imperial Club*, 6 Boul. des Capucines; *British Legion*,

Bastion 57, Boul. Lannes; *American Club of Paris*, 32 Rue Taitbout; *American Women's Club*, 61 Rue Boissière; *American Students' Clubs*: Men, 4 Rue Joseph-Bara; Women, 4 Rue de Chevreuse; *American University Union*, 173 Boul. St-Germain; *French-American Welfare Centre*, 16 Rue Wagram; *Comité France-Amerique*, 82 Av. des Champs-Elysées; *Comité France-Grande Bretagne*, 1 Rue d'Astorg.—The following are international clubs: *Lyceum Club* (see above); *Union Interalliée* (see above); *Cercle International des Etudiants et Etudiantes des Nations Alliées et Amies de la France*, 13 Rue Champollion; *Rotary Club*, 36 Rue de l'Echiquier.—The *Bienvenue Française*, 33 Faubourg St-Honoré, is an association for improving the social and intellectual relations between the French people and foreign nations.

Lending Libraries. *American Library of Paris*, 10 Rue de l'Elysée, with an extensive library of British and American authors and a free reference library (minimum subscription 50 fr. per month; free to accredited research students of American subjects); *Emile-Paul Frères*, 100 Faubourg St-Honoré (works in French and English); *La Lecture Universelle*, 5 Rue des Moulins.

Newspapers. The *Daily Mail*, the *New York Herald*, and the *Chicago Tribune* publish editions in Paris. Other English and foreign papers may be obtained at the kiosques in the Grands Boulevards and near the principal stations.

Of the numerous Parisian newspapers (c. 1600, of which 60 are political), morning papers are sold in all the kiosques, while midday and evening papers are in addition cried through the streets by newspaper-boys (camelots).

Morning Papers (price 25 c. unless otherwise stated): *Le Figaro* (30 c.), society and moderate conservative; *Le Gaulois*, society and conservative; *Le Journal*, and *Le Matin*, good news service, republican; *Le Petit Parisien*, and *Le Petit Journal*, republican papers, very popular with the middle and lower classes, good news service; *Excelsior*, illustrated; *L'Echo de Paris*, nationalist, well-informed and literary; *L'Homme Libre* (during the War 'L'Homme Enchaîné'), radical republican; *L'Œuvre*, republican and critical; *L'Humanité*, the official communist organ; *L'Eclair*, radical; *L'Avenir*, republican; *La Victoire*, formerly 'La Guerre Sociale'; *La Croix*, catholic; *L'Action Française*, monarchist nationalist; *Le Radical*, the official radical organ; *Le Quotidien*, socialist; *L'Ere Nouvelle*, radical socialist; *Le Rappel*, radical; *Le Journal Officiel*.

Midday Papers: *L'Information* (25 c.), with complete list of Bourse quotations; *Paris-Midi* (25 c.), moderate republican.

Evening Papers: *Le Temps* (40 c.), excellent news service, moderate republican; *Le Journal des Débats* (25 c.), literary, conservative republican; *L'Intransigeant* (25 c.), moderate republican; *La Liberté* (25 c.), nationalist; *La Presse* (25 c.), nationalist; *Le Soir* (30 c.), republican; *Paris-Soir* (25 c.), republican.

Sporting Papers: *L'Auto* (25 c.); *Paris-Sport* (50 c.); *Le Jockey* (40 c.); *Le Sport Universel* (4 fr.); *L'Aéro*; *Très-Sport* (4 fr.) and *Le Miroir des Sports* (75 c.), illustrated.

Illustrated Papers: *L'Illustration* (Sat.; 4 fr.); *Le Monde Illustré* (Sat.; 2 fr. 50 c.); *Les Lectures pour Tous* (5 fr.); *Je Sais Tout* (5 fr.); *Armée et Marine*, naval and military.

Artistic Reviews: *La Gazette des Beaux-Arts* (10 fr.); *L'Art et les Artistes*; *Revue de l'Art Ancien et Moderne*.

Ladies' Papers: *Fémina* (5 fr.); *L'Art et la Mode* (3 fr.); *Les Modes de la Femme de France* (1 fr. 25 c.); *Le Miroir des Modes* (3 fr. 25 c.).

Comic Papers: *Le Vie Parisienne* (2 fr. 50 c.); *Le Journal Amusant* (1 fr. 50 c.); *Fantasio* (1 fr. 75 c.); *Le Rire* (1 fr. 25 c.).

WEEKLY AND FORTNIGHTLY REVIEWS: *Revue des Deux-Mondes* (6 fr.); *Nouvelle Revue* (4 fr.); *Le Mercure de France* (4 fr.); *Nouvelle Revue Française* (5 fr.); *Revue de Paris* (7 fr.); *Le Revue de France* (6 fr.); *Le Revue Hebdomadaire* (2½ fr.); *Le Cri de Paris* (75 c.), *Cyrano* (1 fr. 25 c.), *Le Carnet de la Semaine* (1 fr.), three satirical weeklies; *Revue Scientifique*; *La Nature*; *Les Annales Politiques et Littéraires*; *Revue Bleue*.

Shops. The best-known shopping streets are the Rue de la Paix, Boulevard de la Madeleine, Boulevard des Capucines, Boulevard des Italiens, and Avenue de l'Opéra, the first of which may, perhaps, claim to be par excellence the street of the fashionable shop proper. Other very good shops are found in all the streets between the Opéra, the Tuileries, and the Palais-Royal; while several of the excellent large departmental stores (comp. below) lie outside these limits.

Prices are fixed and bargaining is scarcely more usual than in London. Picture dealers, antique dealers, and similar merchants will always, of course, consider a 'near offer.' Most shops deliver parcels of reasonable value free of charge; if the parcels are payable on delivery ('payable à domicile') the messengers are not allowed to leave them without payment.

No attempt is made here to give a systematic list of Paris shops, but some of the better known shops are mentioned as well as a few more modest establishments that may be safely recommended. The foreign visitor will be well advised to consult a Paris friend, especially on the choice of a dressmaker, milliner, or tailor.

Days and hours when shops are closed, see p. xxx.

Art Dealers.—ANTIQUITIES AND CURIOS: *Buvelot*, 9 Quai Voltaire; *Caisso*, 29 Rue de Bellechasse; *Doucet*, 94 Rue du Faubourg-St-Honoré; *Laurent-Perdreau*, 2 Rue Meyerbeer (1st floor); *Maus* (tapestries), 39 Rue La Boétie; *A. Seligmann*, 128 Rue du Faub. St-Honoré.—BRONZES: *Barbedienne*, 30 Boul. Poissonnière; *Hébrard*, 8 Rue Royale; *Siot-Decauville*, 24 Boul. des Capucines; *Thiébaut frères*, 32 Av. de l'Opéra.—PAINTINGS, SCULPTURES, & ENGRAVINGS: *Bernheim Jeune et Cie*, 83 Rue du Faub. St-Honoré; *Georges Bernheim*, 40 Rue La Boétie; *Durand-Ruel*, 37 Av. Friedland; *Georges Petit*, 12 Rue Godot-de-Mauroy and 8 Rue de Sèze; *Rapilly*, 9 Quai Malaquais.—See also Art Exhibitions (p. li).—PORCELAIN & GLASS: *Haviland*, 7 Rue Bleue; *Manufacture Royale de Copenhague*, 28 Av. de l'Opéra; *Manufacture de Sèvres*, 240 Rue de Rivoli; *Rouard*, 34 Av. de l'Opéra; *Au Vase Etrusque*, 20 Boul. Malesherbes; and several shops in the Rue de Paradis.

Booksellers. *Artisan du Livre*, 2 Rue de Fleurus; *Champion*, 5 Quai Malaquais; *Crès*, 116 Boul. St-Germain; *Flammarion et Vaillant*, Galeries de l'Odéon, 10 Boul. des Italiens, 36bis Avenue de l'Opéra, etc.; *Flourý*, 1 Boul. des Capucines; *Hachette*, 79 Boul. Saint-Germain; *Lahure*, 90 Av. des Champs-Elysées; *Payot*, 106 Boul. St-Germain; *Eugène Rey*, 8 Boul. des Italiens; *P. V. Stock*, 155 Rue Saint-Honoré.—ENGLISH BOOKS. *Brentano*, 37 Av. de l'Opéra; *Galignani*, 224 Rue de Rivoli; *Shakespeare & Co.*, 12 Rue de l'Odéon; *W. H. Smith & Son*, 248 Rue de Rivoli.—OTHER FOREIGN BOOKS. *Boyveau et Chevillet*, 22 Rue de la Banque; *Didier*, 6 Rue de la Sorbonne; *Gateau*, 8 Rue Castiglione; *Le Soudier*, 174 Boul. Saint-Germain; *Timotei*, 14 Rue Castiglione.—SECOND-HAND BOOKS. *Carteret*, 5 Rue Drouot; *Conard*, 6 Place de la Madeleine; *Gougy*, 5 Quai de Conti; *Lefrançois*, 55 Pass. des Panoramas; *Melet*, 45 Galerie Vivienne; *Rouquette*, 18 Rue La Fayette; and at many stalls on the Quays.

Boot and Shoe Makers. *Biset*, 11 Av. de l'Opéra, 115 Boul. St-Germain; *Cyr-Robert*, 65 Rue de Richelieu; *Fayard*, 55 Rue de la Chaussée d'Antin, 36 Rue de Rivoli, etc.; *A la Gavotte* (ladies' shoes made to measure), 26 Av. de l'Opéra; *Hellstern*, 23 Place Vendôme; *Manfield & Sons*, 5 Boul. Montmartre, 8 Boul. des Capucines, etc.; *Pinet*, 1 Boul. de la Madeleine; *Raoul*, 17 Boul. de la Madeleine, 24 Avenue de l'Opéra, 2 Boul. Montmartre, 21 Boul. St-Michel, etc.; *Thomas*, 39 Rue Caumartin.

Chemists. *Bailly*, 15 Rue de Rome; *Bouret*, 87 Rue La Fayette; *Pharmacie Normale*, 19 Rue Drouot and 15 Rue de Provence; *Pharmacie Principale*, 49 Rue Réaumur; *Roberts & Co.*, 5 Rue de la Paix; *Schmit*, 71 Rue Ste-Anne; *Weber* (homœopathic), 8 Rue des Capucines.

Confectioners. *Boissier*, 7 Boul. des Capucines; *Marquis*, 39 Boul. des Capucines; *Rebattet*, 12 Rue du Faubourg-St-Honoré; *Siraudin*, 23 Rue de la Paix and 17 Boul. des Capucines.

Drapers (haberdashers, dry goods stores). DEPARTMENT STORES: *Bon Marché* (Pl. R 52, *D*), 131–137 Rue du Bac, etc.; *Galeries La Fayette*, 38–46 Boul. Haussmann, etc.; *Grands Magasins du Louvre* (Pl. B 65, *D*), Place du Palais-Royal and 164 Rue de Rivoli; *Printemps*, 58–70 Boul. Haussmann; *Samaritaine* (Pl. B 65, *F*), 1–15 Rue du Pont-Neuf and 75 Rue de Rivoli; *Trois-Quartiers*, 17–23 Boul. de la Madeleine.—BAZAARS (less expensive): *Bazar de l'Hôtel-de-Ville*, 54–62 Rue de Rivoli; *Economie Ménagère*, 30 Av. des Ternes; *Grand Bazar*, 138 Rue de Rennes; *Nouvelles Galeries*, 20 Boul. Bonne-Nouvelle.

Dressmakers and Ladies' Tailors. *Bernard et Cie*, 33 Av. de l'Opéra; *Callot Sœurs*, 9 Av. Matignon; *Cheruit*, 21 Place Vendôme; *Jenny*, 70 Av. des Champs-Elysées; *Lucien Lelong*, 16 Rue Matignon; *Molyneux*, 5 Rue Royale; *Paquin Ltd.*, 3 Rue de la Paix; *Poiret*, 43 Av. Victor-Emmanuel-III; *Premet*, 8 Place Vendôme.

Furriers. *Grunwaldt*, 6 Rue de la Paix; *Max*, 25 Rue Vivienne; *Révillon frères*, 81 Rue de Rivoli; *Ruzé et Cie*, 26 Rue de la Chaussée-d'Antin.

Glovers, Umbrella-dealers, etc. *Au Carnaval de Venise*, 3 Boul. de la Madeleine; *Jourdain et Brown*, 14 Rue Halévy; *Jouvin*, 1bis Rue Auber; *Perrin*, 45 Av. de l'Opéra; *A la Petite Jeannette*, 3 Boul. des Italiens.

Hatters. *Berteil*, 79 Rue de Richelieu, 134 Boul. St-Germain, and 91 Boul. Haussmann; *Delion et Cie*, 24 Boul. des Capucines and 223 Boul. St-Germain; *Pinaud et Amour*, 41 Av. de l'Opéra; *Sauvage* (*Gibus*), 11 Rue du Quatre-Septembre.

Hosiers (men's outfitters). *Barclay*, 18 Av. de l'Opéra; *Au Carnaval de Venise*, 3 Boul. de la Madeleine; *Collin*, 41 Boul. des Capucines; *Sulka*, 232 Rue de Rivoli.

Jewellers. *Arnould*, 7 Rue Racine (art jewellery); *Boucheron*, 26 Place Vendôme; *Cartier*, 13 Rue de la Paix; *Fontana*, 13 Rue Royale; *Guiot*, 9 Boul. des Italiens; *Tiffany*, No. 25, and others in the Rue de la Paix.

Ladies' and Children's Underclothing. *A la Cour de Batave*, 41 Boul. de Sébastopol; *Grande Maison de Blanc*, 6 Boul. des Capucines.

Milliners. *Georgette*, 1 Rue de la Paix; *Lewis*, 422 Rue St-Honoré; *Maria-Guy*, 8 Place Vendôme; *C. Reboux et Cie*, 23 Rue de la Paix.

Opticians. *Avizard* (late *Chevalier*), 27 Av. de l'Opéra; *Comptoir Général d'Optique*, 26 Rue Vivienne; *Derogy*, 31 Quai de l'Horloge; *Hazebroucq*, 16 Rue de la Paix; *Meyrowitz*, 3 Rue Scribe; *Tissot*, 33 Av. de l'Opéra.

Perfumers. *Coty*, 23 Place Vendôme; *Giraud*, 61 Rue des Petits-Champs; *Guerlain*, 86 Rue du Faub. St-Honoré and 68 Av. des Champs-Elysées; *Houbigant*, 19 Rue du Faubourg-St-Honoré; *Lenthéric*, 245 Rue St-Honoré; *Lubin*, 11 Rue Royale; *Oriza* (*Legrand*), 9 Boul. de la Madeleine; *Parfums d'Orsay*, 24 Boul. des Italiens; *Pinaud*, 18 Place Vendôme; *Roger et Gallet*, 8 Rue de la Paix; *Violet*, 29 Boul. des Italiens.

Photographic Materials. *Kodak*, 5 Av. de l'Opéra, 4 Pl. Vendôme, 39 Av. Montaigne, 17 Rue François-Ier; *Mackenstein*, 7 Av. de l'Opéra; *Photo-Plait*, 37 Rue La Fayette; *Poulenc frères*, 19 Rue du Quatre-Septembre; *Richard*, 10 Rue Halévy; *Tiranty*, 91 Rue La Fayette.

Photographs. *Braun et Cie*, 18 Rue Louis-le-Grand; *Bulloz*, 21 Rue Bonaparte; *Giraudon*, 9 Rue des Beaux-Arts; *Hautecœur*, 172 Rue de Rivoli; *Vasse*, 19 Quai Malaquais.

Tobacconists. *A la Civette*, 157 Rue St-Honoré; *Dépôt Principal de la Régie*, 51 Quai d'Orsay; *Tabacs de Luxe*, 23 Boul. des Capucines; *Dunhill*, 15 Rue de la Paix, for smokers' requisites. Comp. also p. xxx.

Toyshops. *Au Nain Bleu*, 408 Rue St-Honoré; *Au Paradis des Enfants*, 156 Rue de Rivoli.

Travellers' Requirements. *Moynat*, 5 Place du Théâtre-Français; *Old England*, 12 Boul. des Capucines; *Sormani*, 134 Boul. Haussmann.

Watchmakers. *Breguet*, 2 Rue Edouard-VII; *Garnier*, 17 Boul. Haussmann; *Leroy et Cie*, 7 Boul. de la Madeleine.

Baths are of course obtainable in practically every hotel in Paris. At public baths the charges vary from 2½ fr. to 5 fr. for a warm bath, towel extra.

Hairdressers are found in all the principal streets, sometimes in the entresol. The charge for shaving is from 2 fr., for haircutting, from 5 fr., for shampooing, friction, and other extras, from 6 fr. It is usual to add a small gratuity.

IX. PLAN AND TIME-TABLE OF VISIT

A good deal of Paris may be seen in a week in summer by the tireless traveller who makes a free use of taxicabs and railways and is satisfied with the most superficial glance at the treasures of the galleries and museums. But not less than three weeks should be devoted to Paris, and even in that case a careful plan should be made beforehand so as to utilize every hour of every day.

The **Table of the Principal Sights** in Paris, placed for handy reference at the end of this volume, and the information given below, will enable the visitor to arrange his plan of campaign. When alternative hours of closing are indicated, the earlier hours refer to winter (usually Oct.–April), the later to summer. Most collections are closed on public holidays (p. xxx). State collections are free on Thurs. afternoon and Sunday. Special note should be taken of the days and hours at which particular collections are open; applications for special permits should be made in good time; and excursions into the country should have alternative dates in case of bad weather. Churches may be visited in the morning, before the museums open, parks and promenades, etc., after these close.

Special Permits are required for the following: *Chamber of Deputies* in session (p. 145).—*Hôtel de Ville* (p. 35).—*Imprimerie Nationale* (p. 158).—*Palais du Luxembourg* in session (p. 140).—*Mint* (p. 133).—*Observatory* (p. 163).—*Sewers* (Egouts; p. 18).—The Catacombs are shown usually only on the first and third Saturday, the Sewers on the first and third Wednesday of each month in summer; the Observatory on the first Saturday of each month.

Although the table at the end of the book includes the principal attractions of Paris and its environs, it by no means exhausts the list of things to see. Besides those for which a special permit is required (see above), the traveller is reminded of the following additional points of interest, details of which are to be found in the text.

PUBLIC AND OTHER INSTITUTIONS. *Arc de Triomphe* (p. 16).—*Arènes de Lutèce* (p. 115).—*Banque de France* (p. 27).—*Chapelle Expiatoire* (p. 63).—*Chapelle St-Ferdinand* (p. 69).—*Collège de France* (p. 121).—*Eiffel Tower* (p. 158).—*Halles Centrales* (p. 31).—*July Column* (p. 24).—*Opera House* (p. 4).—*Opéra Comique* (p. 20).—*Palais Royal* (p. 26).—*Scots College* (p. 115).—*Théâtre-Français* (p. 8).

CHURCHES. Besides *Notre-Dame* perhaps the most interesting churches are the *Madeleine* (p. 17).—*Sacré-Cœur* (p. 60).—*St-Eustache* (p. 31).—*St-Etienne-du-Mont* (p. 116).—*St-Germain-l'Auxerrois* (p. 30).—*St-Germain-des-Prés* (p. 148).—*St-Sulpice* (p. 142).—Church of the *Sorbonne* (p. 123).—*St-Séverin* (p. 112).

MUSEUMS. The following are small museums, several of them of interest only to specialists: *Musée de Mme de Caen* (p. 132; fine art), on application.—*Musée Dupuytren* (p. 114; pathological anatomy), for medical men only, week-days 12–4.—*Museum of Forestry* (p. 89), Sun. and Thurs., 1–4.—*Musée d'Hygiène* (p. 34), Sun., Tues., Wed., and Fri., 12–5.—*Musée Adam Mickiewicz* (p. 110), Thurs., 12–4.—*Museum of Mineralogy and Geology* (p. 124), Tues., Thurs., and Sat., 1–4.—*Museum of Vanished Paris* (p. 42), on application.—*Musée Orfila* (p. 113; comparative anatomy), for medical men only, daily 11–4 or 5.—*Musée Pédagogique* (p. 159), Thurs. 10–5.—*Musée Social* (p. 147), week-days 9–12 and 2–6.

PARKS AND GARDENS. The *Bois de Boulogne*, the *Tuileries Gardens*, the *Champs-Elysées*, the *Luxembourg Gardens*, etc., are not likely to be overlooked by the visitor to Paris; but some of the less central parks, such as the *Parc Monceau* (p. 66), and the *Parc des Buttes-Chaumont* (p. 79), likewise repay a visit.—CEMETERIES are open 7–6.30 in summer, 8–4.30 in winter. The chief are *Père-Lachaise* (p. 81) and the cemeteries of *Montmartre* (p. 58) and *Montparnasse* (p. 164); and many will be interested in the little *Cimetière de Picpus* (p. 85).

EXCURSIONS. For attractive excursions to *Maisons-Laffitte*, *Pontoise*, *Sceaux*, *Dampierre*, *Port-Royal*, *Montlhéry*, *Barbizon*, *Meaux*, *Senlis*, *Compiègne*, *Pierrefonds*, and other points in the environs of Paris, particulars will be found in the concluding section of this volume.

X. CALENDAR OF EVENTS

The following is a list of some annual events of interest taking place in and near Paris on fixed or approximately fixed dates. Comp. '*The Week in Paris*,' an illustrated calendar of currents events, published every Fri. (1 fr. 25 c.), on sale at all newspaper kiosques.

JAN. 1ST	Jour de l'An; the chief day for exchanging gifts (étrennes).
JAN. 3RD	Pilgrimage to the tomb of St. Geneviève at St-Etienne-du-Mont.
JAN. 6TH	Journée des Rois (Epiphany); boxing-day for bakers, who provide a special cake (galette) for the occasion.
MID-JAN.	Exhibition of the Femmes Peintres et Sculpteurs in the Grand Palais opens.
FEB. 2ND	La Chandeleur (Candlemas); tossing the pancake in French households.
MID-FEB.	Salon des Indépendants in the Grand Palais or Palais de Bois opens.
SHROVE TUESDAY	Mardi Gras; crowds on the Boulevards.
MID-LENT (4th Thurs.)	Mi-Carême; procession of the 'Reine des Reines' (queen of beauty) in the Champs-Elysées.
PALM SUNDAY	Sprigs of box ('buis bénit') carried by the faithful.
MARCH (end)	Concours Hippique (Horse Show) at the Grand Palais.
MAUNDY THURSDAY	Washing of the feet, in all churches.
GOOD FRIDAY	Holy Sepulchres decorated in the churches. Butchers' shops closed.

Easter Week	Beginning of the following fairs: Foire aux Pains d'Epice (p. 85); Foire aux Jambons and Foire à la Ferraille (p. 80); Foire aux Croûtes (p. 62).
April (last week)	Azalea show at the Jardin Fleuriste (p. 75), near the Porte d'Auteuil.
April 30th	'Vernissage' (varnishing day) at the Salon.
May 1st	Salon opens. Lily-of-the-valley sold in the streets. Labour Day (taxis generally on strike).
May 8th–23rd	Foire de Paris at the Porte de Versailles (p. lii).
May 8th (about)	Foire St-Germain (p. 142) begins.
May 9th	Feast of St. Joan of Arc; decoration of her statues.
May 17th	Lily-of-the-valley fête at Rambouillet.
May (end)	Rose show on the Cours-la-Reine. Dog show at the Tuileries. Salon de l'Araignée at the Galeries Devambez (p. li).
May 24th	Fête du Printemps (Spring Festival) at Sartrouville.
May 28th	Decoration of the Mur des Fédérés (p. 81).
May 30th	American Memorial Day; services at Holy Trinity, Av. George-V, and at Mont-Valérien Cemetery.
June (1st Sun.)	Prix de Diane at Chantilly.
June 3rd	Fête-Dieu (Corpus Christi). Procession of 'First Communion' children at the Madeleine and other churches.
June (2nd Sun.)	Prix du Jockey-Club (the 'French Derby') at Chantilly.
June 13th–27th	Fête de Neuilly.
Mid-June	Roses in bloom at Bagatelle.
June (3rd Sun.)	Grand Steeplechase at Auteuil.
June (4th Fri.)	Journée des Drags at Auteuil; procession of coaches on the racecourse. The ladies' costumes set the fashion for the coming summer.
June (4th Sun.)	Grand Prix at Longchamp.
June–July	Sailing regattas at Asnières and Courbevoie.
July (1st Sun.)	Prix du Président at St-Cloud.
July 14th	Fête Nationale; review of soldiers in the Champs-Elysées; firework display at the Pont-Neuf.
July 25th	Feast of St. Louis.
Aug. (end)	'Coupe de Paris' (rowing championship of France) decided at Bry-sur-Marne.
Sept. 5th	Victory of the Marne; commemoration at Meaux.
Sept.–Oct.	Concours Lépine for inventions of the past year, held at the Parc des Expositions, Porte de Versailles.
Oct. (beginning)	Salon de l'Automobile in the Grand Palais. Foire de l'Automobile in the Parc des Expositions.
Oct. (3rd Sun.)	Prix du Conseil Municipal at Longchamp.
Oct. (2nd half)	Chrysanthemum show on the Cours-la-Reine.
Oct. 25th	Annual General Meeting of the Academies of the Institut (p. 131).
Nov. 1st	Toussaint
Nov. 2nd	Jour des Morts — Decoration of graves in the principal cemeteries.
Nov. 11th	Fête de la Victoire (Armistice Day); procession of ex-soldiers in the Champs-Elysées.
Nov.–Dec.	Salon d'Automne in the Grand Palais.
Nov. 22nd	Sainte-Cécile; choral mass in St-Eustache.
Nov. 25th	Sainte-Catherine; procession in the Boulevards of unmarried work-girls who have reached the age of 25; decorations in the Rue de la Paix.
Dec. 24th	Midnight masses. Children put their shoes out for presents.
Dec. 25th	Noël. Crèches decorated in the churches.
Dec.–Jan.	Salon d'Hiver in the Grand Palais.

PARIS.

Paris, the capital of France and an ancient centre of culture, industry, and fashion, is situated on the *Seine*, near the middle of the so-called Paris basin, at a height above sea-level varying from 85 ft. (Grenelle) to 419 ft. (Belleville), and at a distance from the sea of 92 m., or over 200 m. by the windings of the river. Unlike London or New York, Paris is bounded by a definite line of ramparts (c. 22¼ m. in circumference), the demolition of which, however, decreed in 1919, is now practically completed. Within the walls the city, c. 30 sq. m. in area, is 7½ m. long from W. to E. and 5½ m. broad from N. to S. Its population, denser than that of any other city in Europe, was 2,863,741 in 1921; including the considerable suburbs beyond the walls it exceeded 4 millions. The chief magistrate of Paris is the *Préfet de la Seine*, appointed by Government, who is assisted by an elected *Conseil Municipal*. For administrative purposes the city is divided into twenty *Arrondissements*, or municipal boroughs, each with its *Maire* and *Mairie*, or town-hall.

Paris is physically divided into two unequal parts by the Seine, which enters from the S.E., forms the Ile St-Louis and the Ile de la Cité, near the centre of the city, and describes a curve to the S.W. where it leaves the walls. The N. bank (Rive Droite, see p. 3) is of principal interest for the tourist, but the S. bank (Rive Gauche, p. 91) figures much more prominently in the life of the city than does the S. side of the Thames in London. The key to the topography of Paris is the straight line drawn roughly from W. to E., just N. of the river, following the Avenue des Champs-Elysées, Rue de Rivoli, Rue St-Antoine, and Rue du Faubourg-St-Antoine, cutting Paris into two approximately equal parts. To the N. of this line the Grands Boulevards form an irregular semi-circle, from the Place de la Concorde to the Place de la Bastille, while to the S. a smaller arc is described by the Boul. Henri-IV (crossing the river) and the Boul. St-Germain. The heart of Paris lies within the oval thus defined. Outside lies a ring of old suburbs, bounded by the Outer Boulevards, or Boulevards Extérieurs, the octroi-limits until 1860, and still farther out are the Boulevards d'Enceinte, skirting the circle of the old fortifications. The main N. to S. artery of traffic is formed by the Boulevards de Strasbourg, de Sébastopol, du Palais, and St-Michel.

As in London, various quarters of the city are often more familiarly known by unofficial titles. Within the curve of the Grands Boulevards, to the W. of the Boul. de Sébastopol, is the chief region of business, pleasure, and fashion, centring in the Avenue de l'Opéra, the Rue de la Paix, the Rue St-Honoré, and the Rue de Rivoli. E. of this is the commercial and industrial quarter of the *Marais*, and beyond the Bastille lies the *Faubourg St-Antoine*, the centre of Revolutionary Paris. To the N. of the Marais are the *Temple* and *St-Martin*, continued W. by the faubourgs of *St-Denis* and *St-Honoré*. Between the Place de la Concorde and the Bois de Boulogne stretch the quarters of the *Champs Elysées*, *Etoile*, *François Premier*, and *Chaillot*, the most elegant in Paris, abounding in handsome private mansions and sumptuous hotels. In the extreme W., pleasantly situated between the Seine and the Bois, are the favourite residential districts of *Passy* and *Auteuil*. The fashionable quarters of *Courcelles* and *Monceau* lie to the N. of the Arc de Triomphe and are continued by the less fashionable *Les Batignolles*, which is adjoined on the E. by *Montmartre*, with its famous hill. Thence a series of industrial outer suburbs (*La Villette*, *Belleville*, *Ménilmontant*, *Charonne*, *Popincourt*) curves round the N.E. of Paris to join the Faubourg St-Antoine.—South of the Seine the Boul. St-Germain traverses part of the *Latin Quarter*, which is continued on the W. by the aristocratic *Faubourg St-Germain*, with the hotels of the 'vieille noblesse,' and that again by the quarter of the *Gros-Caillou*, with its broad avenues. The more southerly district of *Montparnasse* has in recent years become frequented by large colonies of artists and foreigners.

The open spaces within the walls of Paris are uninspiring, some of the largest being cemeteries; but the formal beauties of the *Tuileries Gardens* and the *Champs-Elysées* are balanced by the natural attractions of the *Bois de Boulogne* to the W., and the *Bois de Vincennes*, to the S.E., outside the fortifications.

I. THE RIGHT BANK.

On the RIGHT BANK (Rive Droite) of the Seine lies the most important part of Paris, whether for business or for pleasure. On 'this side of the water' are most of the leading hotels, restaurants, theatres, and clubs, the handsomest and most expensive shops, the busiest streets, and the most fashionable residential quarters. Here also are the Louvre, with its treasures, and most of the other great public collections, the Hôtel de Ville, the Palais-Royal, the Bibliothèque Nationale, the Archives Nationales, the Halles Centrales, the Bourse, and the Banque de France.

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1. FROM THE PLACE DE L'OPÉRA TO THE TUILERIES.

Viâ the Rue de la Paix, Rue St-Honoré, and Rue de Rivoli.

MÉTRO and NORD-SUD stations: *Opéra* (lines 3, 7, 8); *Palais-Royal* (lines 1 and 7); *Tuileries* (line 1); *Concorde* (lines 1, 8, and Nord-Sud A).—OMNIBUSES and TRAMWAYS, see Appx., pp. 1–8.

The **Place de l'Opéra** (Pl. B 58, *C*), with the imposing façade of the opera-house as its architectural background on the N., is, like the Place du Palais-Royal (p. 8) at the other end of the Av. de l'Opéra, one of the busiest centres of traffic in Paris and a good starting-point for an exploration of the cosmopolitan quarter that is the chief haunt of tourists and pleasure-seekers. Seven important streets meet here. The Boul. des Capucines (p. 19) crosses it from W. to E. The Rue Auber and the Rue Halévy, to the left and right of the opera-house, lead to the Boul. Haussmann (p. 62), the former serving as an approach to the Gare St-Lazare (p. 63). On the S. side of the square radiate the Rue du Quatre-Septembre (p. 24; leading to the Bourse); the AVENUE DE L'OPÉRA, an important thoroughfare of handsome shops leading to (nearly ½ m.) the Place du Théâtre-Français (p. 7); and the Rue de la Paix (p. 5). In the angle between the Boul. des Capucines and the Rue Auber is the Grand-Hôtel (p. xxxii); in that between the Av. de l'Opéra and the Rue de la Paix is the Cercle Militaire (p. lviii).

In the RUE LOUIS-LE-GRAND (Pl. B 58, *C*), which crosses the Av. de l'Opéra, No. 9 has two fountains and a handsome balustrade; No. 3 was the house of Mme de Montespan, and the architect Louis died there in 1802; the house at the corner of the Rue des Petits-Champs belonged to the painter Rigaud.—The *Fontaine Gaillon* (Pl. B 58, *C*), in the Rue St-Augustin, is by Visconti (1823); the triton and dolphin are by Jacquot.

The magnificent ***Opéra** or *Opera House* (Pl. B 58, *C* ; comp. p. xlviii) was built in 1861–75 from the designs of *Charles Garnier*, at a cost of 35 million francs, on a site that cost 10 million. In superficial area (3 acres) it is the largest theatre in the world, but it contains only 2158 seats as compared with the 3600 of the Châtelet (p. 35) and the Scala at Milan. The director (or directors) is appointed by government.

The first opera-house in Paris was established by the Abbé Perrin, Champeron, and the Marquis de Sourdéac on the site of the present No. 42 in the Rue Mazarine. The first director was the celebrated Lulli, under whom it acquired its secondary title of *Académie Royale de Musique*.

The Façade, approached by a broad flight of steps, is lavishly decorated with coloured marble and sculptures. The outermost arches on each side of the arcade opening into the vestibule are flanked with sculptured groups : r., Music by *Guillaume* and Lyrical Poetry by *Jouffroy* ; l., Lyrical Drama by *Perraud* and Dance by *Carpeaux*. Between the inner arches are statues representing Drama by *Falguière*, Song by *Dubois* and *Vatrinelle*, Idyll by *Aizelin*, and Cantata by *Chapu* ; above these are medallions of Bach, Haydn, Pergolesi, and Cimarosa, by *Gumery*. Between the monolithic Corinthian columns of the loggia on the first story are bronze-gilt busts of Mozart, Beethoven, Spontini, Auber, Rossini, Meyerbeer, Halévy, Quinault, and Scribe. In the side pediments are Architecture and Manufacture, Painting and Sculpture, by *Petit* and *Gruyère*. On the attic story is a row of bronze-gilt masks, with figures of Harmony and Poetry, by *Gumery*, at the ends. Behind the low dome of the auditorium is a huge triangular pediment (indicating the front of the stage), flanked with pegasi by *Lequesne* and crowned with Apollo of the Golden Lyre by *Millet*.

The Side Façades of the opera-house have projecting pavilions and are adorned with busts of musicians and the coats-of-arms of their native towns. The E. pavilion in the Rue Halévy is the subscribers' entrance, and here and in the Rue Gluck are fine bronze candelabra by *Carrier-Belleuse*. The ' Pavillon d'Honneur ' on the W., in the Rue Auber, is the President's entrance, and here stands the monument to Charles Garnier, by *Pascal*, with a bust by *Carpeaux*. On the stage-wall at the back of the building is a gigantic head of Minerva.

Interior. In the 1st vestibule are statues, by *Schœnewerk*, *Alasseur*, *Cavelier*, and *Salmson*, of Lulli, Rameau, Gluck, and Handel. The 2nd vestibule contains the box-office. Visitors entering by the subscribers' entrance (see above) pass through a large circular vestibule, on the ceiling of which is a ' Mauresque ' inscription in which Garnier, the architect, has signed and dated his work, and reach the 2nd vestibule through a corridor with a bronze fountain-figure of the Pythoness by *Marcello* (i.e. the Duchess Adela Colonna ; d. 1874). The *Grand Staircase, with its white marble steps 33 ft. wide and its onyx balustrade on a base of rosso antico, is one of the most striking features of the building.

On the first floor, where it divides into two branches, is the entrance to the stalls and the amphitheatre, flanked with caryatides representing Tragedy and Comedy. Monolithic marble columns rise hence to the third floor, and support a vaulted ceiling, decorated with allegorical frescoes by *Pils*. On each floor are balconies commanding a view of the staircase below. The *Avant-Foyer*, with Salviati mosaics designed by *Curzon*, leads into the spacious and elaborately decorated *Grand Foyer, with its noteworthy allegorical paintings by *Paul Baudry*, representing the Progress of the Arts. Seven glass doors communicate with the Loggia overlooking the Place de l'Opéra; by the middle door is a bust of Garnier by *Carpeaux*. Adjoining the Grand Foyer is the *Café-Glacier* (coffee and ices), with panels representing the Months. The *Auditorium, decorated in red and gold, has four tiers of boxes. The ceiling, resting on eight great pillars of polished marble, has paintings on copper of the Hours of the Day and Night, by *Lenepveu*. The *Stage* (46 ft. high, 50 ft. wide, 82 ft. deep) is said to be the loftiest and widest in existence. Behind the scenes is the *Foyer de la Danse*, the feature of which is a mirror measuring 23 by 33 ft. The paintings are by *Boulanger*.

The **Musée de l'Opéra** (open free daily 1–4; closed on Sun. and holidays, in Easter week, and in July and August), on the first floor of the Pavillon d'Honneur in the Rue Auber (l.), is an admirably arranged little theatrical museum. On the ground-floor are models of the mystery-play of Valenciennes (1547) and the Roman theatre at Orange. The library consists of a complete collection of operas and ballets performed at the Paris Opéra, 40,000 volumes and pamphlets, 60,000 engravings, and autograph scores. In the Galerie des Maquettes is a series of set scenes, lighted by electricity. In the centre of the museum gallery is a case of souvenirs: Spontini's inkstand; Cherubini's snuff-box; Paganini's fiddle-bow; portraits of Malibran, Lulli, Cherubini, etc. On the left is a model of the opera-house at the Tuileries (1764–70); below, dolls in 17th cent. theatrical costumes; play-bills of the 17–19th cent.; bust of Guimard, by Merchi; Gounod's guitar, damaged at St-Cloud by a German shell; Spontini's piano; the Duchesse de Berri's Æolian harp; drawings of operatic scenes; costume designs by Boucher; model of the opera-house at the Palais-Royal (1673–1763); models of old systems of stage lighting; Berlioz' academician's uniform; etc. A show-case in the centre contains Orsini's bomb (p. 20), the blood-stained linen of the Duc de Berri (p. 25), and other tragic souvenirs. By the windows is a model of the stage-machinery at the Opéra in 1770; dolls in 19th cent. theatrical costumes; composers' autographs; portrait of Paganini; etc.

The Rue de la Paix (Pl. B 54, *C*), formerly Rue Napoléon (1807–14), but renamed after the peace of 1814, which leads from the S.W. corner of the Place de l'Opéra to the Place Vendôme, is the 'Bond Street' of Paris, famous for its luxurious shops. Near the end of the street the Rue des Petits-Champs leads to the left to the Av. de l'Opéra (p. 3).

The octagonal Place Vendôme (Pl. B 54, *C*) is surrounded with houses of uniform design by Hardouin-Mansart (d. 1708). Formerly called the Place des Conquêtes and afterwards

Place Louis-le-Grand and Place des Piques, it owes its present name to a mansion built here in 1603 by César, Duc de Vendôme, son of Henri IV and Gabrielle d'Estrées. The Hôtel du Rhin (p. xxxi) was the residence of Louis Napoleon as deputy in 1848. At Nos. 11 and 13 is the *Ministère de la Justice.* Chopin died in 1849 at No. 12; and Law (p. 51) lived at No. 21 as controller general of finance. The equestrian statue of Louis XIV by Girardon which formerly stood here was replaced at the Revolution by a statue of Liberty, which in its turn made way for the **Vendôme Column** (Pl. B 54, *C*), constructed by *Denon* in 1806–10 in the style of Trajan's Column at Rome from the designs of *Gondouin* and *Lepère.*

Encircling the column, which is 143 ft. high and c. 12 ft. in diameter, is a spiral band of bronze bas-reliefs, designed by *Bergeret* and made of the metal of Russian and Austrian cannon, in which the principal feats of arms in the campaigns of 1805–7 are glorified. On the top originally stood a figure of Napoleon I as Cæsar, by Chaudet. This was replaced by the Royalists in 1814 by an enormous fleur-de-lys, which gave place in 1833, under Louis Philippe, to a new statue, by Seurre, of the emperor 'en redingote' (now at the Invalides, p. 155), and that again, in 1863, to the present copy of the original statue. The column was overthrown by the Commune in 1871 but was set up again three years later. The column is now closed to the public, but the ascent of it is well described in Zola's 'L'Assommoir.'

The Rue de Castiglione (named like several other streets in this quarter after one of Bonaparte's victories over the Austrians, 1796) continues the line of the Rue de la Paix from the S. side of the square to the Rue de Rivoli (p. 8) and is crossed by the long—

Rue St-Honoré (Pl. B 53–70, *C, D, F*), the fashionable street in the 17–18th centuries. In the W. part (right) of the latter, in the little Place Maurice-Barrès, is the church of the *Assumption*, built in 1670 as the chapel of the convent of the Haudriettes (for widows) and now used as the Chapelle des Catéchismes of the Madeleine.

The convent was the fashionable school for aristocratic young ladies, and a favourite place of 'retreat,' until its suppression at the Revolution.—Directly opposite is Voisin's (p. xxxvii). No. 265 was the birthplace of Sarah Bernhardt (1844–1923). At No. 374 Mme Geoffrin (1699–1777) held her famous salon. At No. 398 once stood the house where Robespierre lodged with the cabinet-maker Duplay and No. 271, at the corner of the Rue St-Florentin, was the Cabaret du Saint Esprit, a favourite resort when the tumbrils were passing by.

In the Rue Cambon, behind the church, is the *Cour des Comptes* (1911), with a ceiling-painting by H. Gervex over the grand staircase. Alfred de Musset died in 1857 at No. 6 Rue du Mont-Thabor, and Washington Irving lodged at No. 4 in 1821.—No. 2 Rue St-Florentin, once the *Hôtel de la Vrillière*, was built by Chalgrin in 1765–67; it was occupied by Lazare Carnot and by Tsar Alexander I in 1815; Talleyrand died there in 1838.

In the part of the Rue St-Honoré to the E. of the Rue de Castiglione is the fashionable church of **St-Roch** (Pl. B 59, *C*; good music at the 10 o'clock Sun. mass), a characteristic example of the florid baroque style, containing many interesting works of art of the 17–18th centuries. Begun

under Louis XIV by *J. Lemercier* in 1653, the church was built for the most part in the reign of Louis XV by *Robert de Cotte*, and it was finished in 1740 by his son *Jules de Cotte*, who is responsible for the façade with its Doric and Corinthian columns. The neighbouring streets were the scene of Bonaparte's suppression of the Royalist rising against the Convention (Oct. 5th, 1795), and the marks of his "whiff of grape-shot" can still be seen on the steps of the church.

Interior (413 ft. long). On the pillar to the left of the organ is a medallion of the dramatist Pierre Corneille, who died in 1684 at No. 18 in the neighbouring Rue d'Argenteuil and is buried in the church.—In the 1st bay of the E. Aisle (r.) are the tomb of the astronomer Maupertuis (d. 1759), by *D'Huez*; the bust of François de Créquy (d. 1687), by the elder *Coysevox*; and a medallion of Mme Lalive de Jully, by *Falconet*. In the 2nd bay are the bust of the painter Pierre Mignard (d. 1695), by *Martin-Desjardins*; the tomb of the Comte d'Harcourt (d. 1666), by *Renard*; and a statue of the infamous Card. Dubois (d. 1723), by *G. Coustou*. In the 3rd bay (or 2nd chapel) is the tomb of Charles de Créquy (d. 1687), by *Mazeline* and *Hurtrelle*. The 5th chapel, in the transept, has a painting by *Doyen* of the Healing of the 'Mal des Ardents.' Against the choir pillar to the left is a statue of St. Roch (d. 1327), by *G. Coustou*.—Ambulatory. The marble *Group of the Nativity behind the altar is by *Michel Anguier*.—In the Chapelle du Tombeau or des Catéchismes (open only during Holy Week; at other times apply to the keeper) is a marble Christ on the Cross by *Michel Anguier*, a kneeling figure by *Le Moyne* of the Comtesse de Feuquières, Mignard's daughter, as Mary Magdalen, and a statue of the Virgin by *Deseine*.—We return by the W. Aisle. On the last pillar of the ambulatory (r.) is a bust of the landscape-gardener André Le Nôtre (1613–1707), by the elder *Coysevox*. By the opposite pillar, at the entrance of the choir, is a figure of Christ at Gethsemane, by *Falconet*. In the transept, the Preaching of St. Denis, by *Vien*. The first chapel beyond the transept contains a monument to the Abbé de l'Épée (p. 159) by *A. Préault*; in the 3rd chapel is a monument (1856) to Bossuet, who died in 1704 in the Rue Ste-Anne; in the last chapel is a group of the Baptism of Christ by *Le Moyne*.

The Rue du Marché-St-Honoré, leading N. from the Rue St-Honoré, crosses the *Marché St-Honoré* (Pl. B 59, *C*), a market-place occupying the site of the Dominican convent used in 1789–94 for the meetings of the Jacobin Club, the chief members of which were at first Mirabeau and Siéyès and afterwards Robespierre, Danton, St-Just, and Marat.

The **Place du Théâtre-Français** (Pl. B 59, *C*), situated at the S. end of the Av. de l'Opéra (p. 3) and crossed by the Rue St-Honoré, contains two fountains by Davioud, with

nymphs and children by Carrier-Belleuse and Eude (r.) and by Moreau and C. Gauthier (l.). At the corner of the theatre is a marble monument to the poet *Alfred de Musset* (1810–57), by Antonin Mercié (1906).

The **Théâtre-Français** (Pl. B 59, *C*; comp. p. xlviii), which forms the S.W. wing of the Palais-Royal (p. 26), was built in 1786–90 by *Victor Louis*. The façades were rebuilt by *Chabrol* in 1860–64, and the whole building was restored by *Guadet* after a fire in 1900.

As an institution the Théâtre-Français or Comédie-Française dates from the amalgamation in 1680 of the Hôtel de Bourgogne actors with Molière's old company, which had already absorbed the Théâtre du Marais. In 1812 Napoleon signed a decree at Moscow reorganizing the Comédie-Française, which is still a private company but is controlled by a director nominated by the government and enjoys an annual state subsidy of 240,000 fr.

The medallions of Corneille, Molière, Racine, and Victor Hugo under the portico in the Rue de Richelieu are by *Denys Puech*; on the Palais-Royal side is a bust of Larroumet by *Roussel*.

Interior. The VESTIBULE contains a statue of Talma, the tragedian (d. 1826), by *David d'Angers*; statues of Tragedy (Rachel as 'Phèdre') by *Duret* and Comedy (Mlle Mars as Célimène in 'Le Misanthrope') by *Thomas*; and a statue of George Sand (d. 1876) by *Clésinger*.—The STAIRCASE and FOYER are adorned with busts of eminent dramatists. In the foyer, moreover, are the seated *Statue of Voltaire (d. 1778), by *Houdon*; a chimneypiece-relief of Actors crowning Molière, by *Lequesne*; and a ceiling-painting (the Triumph of Truth), by the younger *Dubufe*.—The ceiling of the AUDITORIUM was painted by *Albert Besnard* (1913); on the side nearest the stage are Molière, Racine, Corneille, and Victor Hugo; opposite, Apollo and the Hours; r., Muses bringing wreaths; l., Adam and Eve enacting the first drama under the eyes of Comedy and Tragedy.

For the rest of the Rue St-Honoré, to the E. of the Théâtre-Français, see p. 29; for the Palais-Royal, see p. 26.

The **Place du Palais-Royal** (Pl. B 65, *D*), immediately S.E. of the Place du Théâtre-Français, is one of the busiest points in Paris. It has the *Palais-Royal* (p. 26) on its N. side, the *Grands Magasins du Louvre* (p. lxi) on the E., the *Grand-Hôtel du Louvre* (p. xxxii) on the W., and the *Ministère des Finances* (p. 169), a part of the Palais du Louvre, on the S.

The *RUE DE RIVOLI (Pl. B 65, *D*), a fine thoroughfare nearly 2 m. in length, running E. and W. from the Place du Palais-Royal, was constructed in 1811–56 and named in honour of Bonaparte's victory over the Austrians in 1797. For its E. portion, continued by the Rue St-Antoine to the Bastille, see p. 34. The W. portion, from the Palais-Royal to the Place de la Concorde, skirts the **Louvre** (Rte. 19) and the Tuileries Gardens. The N. side of the street, W. of the Rue du Louvre (p. 28), is uniform in design, with covered arcades

and balconies. Here are many shops (jewellery, photographs, knick-knacks, etc.) catering for the unsophisticated traveller. Several of the hotels towards the W. end have a long-established English connection.

A short distance to the W. of the Place du Palais-Royal, the Rue de Rivoli crosses the small *Place de Rivoli* (Pl. B 59, *C*), embellished with a spirited bronze-gilt statue by Frémiet of Joan of Arc, who was wounded in an attack in 1429 against the Porte St-Honoré (demolished).

The ***Jardin des Tuileries** (Pl. B 54, 60, *C*, *D*; closed in winter at 8 p.m., in summer at 11 p.m.), formal gardens of 63 acres, adorned with orange-trees in tubs and with a wealth of statues, extends from the Place du Carrousel to the Place de la Concorde, but is divided into two sections by the Avenue Paul-Déroulède (formerly the Rue des Tuileries).

The E. part, between the Arc de Triomphe du Carrousel and the Avenue Paul-Déroulède, was laid out in 1889 on the site of the Tuileries Palace and was extended in 1904–6.

On the N. side of the central walk are statues of Penelope by *Maniglier*, Judith and Holofernes by *Lanson*, and Truth by *Cavelier*. Behind these, to the E., are the Wakening Magdalen by *A. Peène*, a Faun by *Becquet*, the Awakening by *Mayer*, and Ganymede by *Barthélemy*.—In the central walk is '*Quand Même,' by *Mercié* (1882), a copy of the group at Belfort commemorating the defence of Belfort in 1870–71.—On the S. side are Agrippina with the ashes of Germanicus, by *Maillet*, Elegy by *Caillé*, Flora by *Soldi-Colbert*, the Exiles by *Mathurin Moreau*, Velléda by *Maindron*, and Eve after the Fall by *Delaplanche*.

The Arc de Triomphe du Carrousel (Pl. B 60, *D*), a reduced copy of the Arch of Septimius Severus at Rome (47 ft. high instead of 75 ft.), begun in 1806 from the designs of *Fontaine* and *Percier* to commemorate the victories of Napoleon I in 1805, was formerly the main entrance to the courtyard of the Tuileries.

On the top are figures of Soldiers of the Empire and a bronze chariot-group by *Bosio* (1828) representing the Restoration of the Bourbons. The four sides are decorated with marble bas-reliefs: facing the Place du Carrousel, on the right of the main arch, the Battle of Austerlitz, by *Espercieux*; on the left, the Capitulation of Ulm, by *Cartellier*; on the W. side, the Meeting between Napoleon and Alexander at Tilsit, by the elder *Rameу* (r.), and the Entry into Munich, by *Clodion* (l.); on the N. side, the Entry into Vienna, by *Deseine*; on the S. side, the Peace of Pressburg, by *Lesueur*.

The Place du Carrousel (Pl. B 60, *D*), now enclosed on three sides by the buildings of the Louvre, was down to the middle of the 19th cent. a small square amidst a labyrinth of narrow streets. It derives its name from a kind of equestrian fête given by Louis XIV in 1662. The guillotine was set up here in 1793 but was later transferred to the Place de la Concorde. The archways on the S. side, behind the monument to '*Paris in 1914–18*,' by Bartholomé (1922), give on the Quai des Tuileries, opposite the Pont du Carrousel (p. 95). On the E. side is the lofty and over-demonstrative monument to *Léon Gambetta* (1838–82), the "fiery tribune," by Boileau

and Aubé (1888). Behind this lies the *Square du Carrousel*, which commands a renowned vista up to the Place de l'Etoile (p. 16).

In the centre of the square is the Genius of the Arts, a group by *Ségoffin*. Then, from left to right: Architecture by *Landowski*, the architect Hardouin-Mansart (bronze) by *E. Dubois*, the sculptor Pierre Puget by *Sicard*, Sculpture by *Fagel*, the sculptor Houdon by *Gasq*, the painter Poussin by *C. Roux*, Children of Cain by *Landowski*, the architect Pierre de Montereau by *Bouchard*, the painter Corot by *Larche*, Painting by *Octobre*, the painter Watteau by *Lombard*, the sculptor Michel Colombe by *J. Boucher*.—In the further plot is an equestrian statue of *Lafayette* (1757–1834), by Paul Wayland Bartlett, presented to France in 1900 by the school-children of the United States.

The principal entrance to the **Louvre Galleries** (see Rte. 19) is in the Pavillon Denon, on the S. side of the Square du Carrousel.

The Palais des Tuileries, once the centre and soul of Paris, which stood on the E. side of the present Avenue Paul-Déroulède (p. 9), no longer exists, except for the *Pavillon de Flore* on the S. side and the *Pavillon de Marsan* on the N. (Plan, p. 167), both of which have been restored or rebuilt and now form part of the W. wings of the Louvre.

The palace was begun by *Philibert Delorme* in 1564 for Catherine de Médicis, widow of Henri II, on a site beyond the city walls known as the 'Sablonnière' and occupied by tile-kilns (tuileries). Delorme was succeeded by *Jean Bullant* and then, in 1595, by *Baptiste Ducerceau*, who built the Pavillon de Flore. The Pavillon de Marsan was built under Louis XIV in 1660–65, by *L. Levau* or *Le Vau* and his son-in-law *François d'Orbay*. Only occasionally occupied before the Revolution, the Tuileries was later the permanent residence of Napoleon I, Louis XVIII, Charles X, Louis-Philippe, and Napoleon III.

On Oct. 6th, 1789, Louis XVI was brought by the Paris mob from Versailles to the Tuileries, and in June, 1791, he was forced to return thither after his flight and arrest at Varennes. On June 20th, 1792, the people invaded the palace and compelled the king to wear the Phrygian cap; on Aug. 10th the Swiss Guards were massacred and the king took refuge with the National Assembly at the Manège (p. 11). On May 10th, 1793, the palace became the headquarters of the Convention, which was replaced on Nov. 4th, 1796, by the Council of the Elders. Bonaparte entered into possession on Feb. 1st, 1800, and until 1870 it was the permanent seat of the executive power, but during the risings of July 1830 and Feb. 1848 it was again seized by the populace. The Empress Eugénie left the Tuileries for England on Sept. 4th, 1870, under the escort of Dr. Evans, an American dentist, making her way through the garden to a small gate opening on the Place de la Concorde, where a fiacre was in waiting. In May 1871, the Communards set fire to the building, which, like the Hôtel de Ville, was completely gutted. The walls stood until 1884, and the site of the ruins was converted into a garden in 1889. Many of the materials were used by Duke Jérôme Pozzo di Borgo in building the Château de la Punta, in Corsica, which reproduces one of the original pavilions of the palace

The part of the Jardin des Tuileries to the W. of the Avenue Paul-Déroulède was the private garden of the palace and has been little altered since it was laid out by Le Nôtre in 1664. It was the favourite promenade of the fashionable nobility of Paris until superseded by the Palais-Royal just before the Revolution.

Among the flower-beds on the N. are Omphale by *Eudes*, Æneas saving Anchises by *Le Paultre*, and a Bacchante by *Carrier-Belleuse*; behind, near the pond, are Venus with a dove, by *Coustou*, Tiger and Crocodile by *Cain*, and a Nymph of Diana by *N. Coustou*. Among the beds on the S. are a Corybant by *Cugnot*; Arria and Pætus, by *Théodon* and *Le Paultre*; 'Au gui l'an neuf,'

by *Baujault*; Flora, Zephyrus, and a Hamadryad, by *Coysevox*; the Death of Laïs, by *M. Meusnier*; Tigress and Peacock, by *Cain*; and a monument to *Waldeck-Rousseau* (1846–1904), by *Marqueste* (1910).—In the central walk are Diana the Huntress and Diana of Fontainebleau, by *E. Lévêque*.

Beyond the gate is a large round pond, around which and in the cross walk (beginning on the right) are the Rape of Orithyia, by *G. Marsy* and *Flamen*; Cassandra imploring Minerva, by *A. Millet*; Alexander fighting with a lion, by *Dieudonné*; the Human Comedy, or the Mask, by *E. Christophe*; Return from the Chase, by *Carlès*; opposite, Medea, by *Gasq*; Veturia, after the antique; Prometheus Bound, by *Pradier*; Virgil's Soldier-Ploughman, by *Lemaire*; Oath of Spartacus, by *Barrias*; Farnese Flora, after the antique; Cincinnatus, by *Foyatier*; Alexander, by *Lemaire*; Comedy, by *G. Roux*; opposite, Knife-grinder, by *Foggini*; *Phidias, by *Pradier*; Rape of Deïanira, by *Marqueste*; Pericles, by *J. B. Debay*; Rape of Cybele, by *Renaudin* and *Flamen*.

The central avenue is now flanked with clumps of chestnuts and lime-trees enclosing gravelled plots and lawns. The first two are known as the 'Carrés d'Atalante' or 'Jardins de Robespierre' and contain two semicircular marble benches set up under the Convention for the old men to watch the floral games. In the plot on the left (S.) are statues of *Hippomenes by *G. Coustou*, *Atalanta by *Le Paultre*, and, in front of the bench, Aristæus by *Gatteaux*. In the N. plot are statues of Apollo and Daphne by *N.* and *G. Coustou*, and, in front of the bench, Ceres by *Gatteaux*. On the farther side of the S. plot a military band plays in summer (Sun., Tues., and Thurs., from 4 to 5 or 5 to 6; chairs for hire). There are three more plots on either side of the broad walk. In those on the N. are statues of the Good Samaritan by *Sicard*, Winter by *Desbois*, and Autumn by *Michel*. In the shrubberies on the S. are Declining Years by *Vernhes*, Summer by *Lombard*, and Evening by *Lemaire*.

Terraces extend along both sides of the gardens. On the S., overlooking the Quai des Tuileries, is the *Terrasse du Bord-de-l'Eau* or *Terrasse de l'Orangerie*, at the W. end of which are the *Orangery* (1853), where public banquets are sometimes given, and a copy of *Barye's* *Lion and Serpent (p. 194). The *Terrasse des Feuillants*, skirting the Rue de Rivoli on the N. side of the gardens, is a popular promenade named after a Benedictine monastery which in 1791 was the meeting-place of the 'Club des Feuillants' (moderate republicans, among whom were Lavoisier and André Chénier). The *Manège*, or riding-school, where the National Assembly met from 1789 to 1793 and where Louis XVI was tried in Nov., 1792, and condemned to death in 1793, stood close by on a site now marked by an inscription on the railings near the Rue de Castiglione. Opposite, where the Hôtel Continental now stands, was the old *Ministère des Finances*, burned down by the Communards in 1871. At the W. end of the terrace is the **Jeu de Paume**, a tennis-court built in 1861, now devoted to the foreign paintings of the Musée du Luxembourg (see p. 298) and to temporary exhibitions. Against its E. end is a *Monument, by *Gabriel Pech*, to Nurse Cavell, who was shot by the Germans at Brussels in 1915.—From the Terrasse des Feuillants staircases descend to the *Allée des Orangers*, many of the orange-trees in which are of great age. At the foot of the staircase at the W. end are fragments of the façade of the Tuileries and *Bosio's* bronze group of *Hercules and

the Hydra, while the staircase opposite the Rue de Castiglione is flanked with bronze animal-groups by *Cain*. On the S. side of the Jeu de Paume is the sunny terrace known as *Petite-Provence*, adorned with a monument (by G. Pech, 1910) to Charles Perrault (1628–1703), the writer of fairy tales, at whose instigation the gardens were thrown open to the public. A staircase with a bust of Le Nôtre (replica of the bust in St-Roch, p. 7) descends hence to the large octagonal fountain-basin, at the W. end of the central avenue surrounded by statuary of the 17th and 18th centuries. This is the ' Round Pond ' of Paris, where children sail their model yachts (yachts for hire).

On the E. side are four terminal figures of the Seasons, by *Van Cleve* and *N. Coustou*. On the W. side are (l.) the Nile by *Bourdy* and the Loire and Loiret by *Van Cleve*; and (r.) the Tiber by *Van Cleve* and the Rhone and Saône by *G. Coustou*.

At the W. end of the gardens is a gateway leading to the Place de la Concorde, with pillars crowned by *Equestrian figures of Fame and Mercury, by *Coysevox* (brought from Marly). A tablet in a recess on the left commemorates the first balloon ascent from Paris (Dec. 1783). At the end of terraces on either side are the Lions of Florence, after *Vacca*.

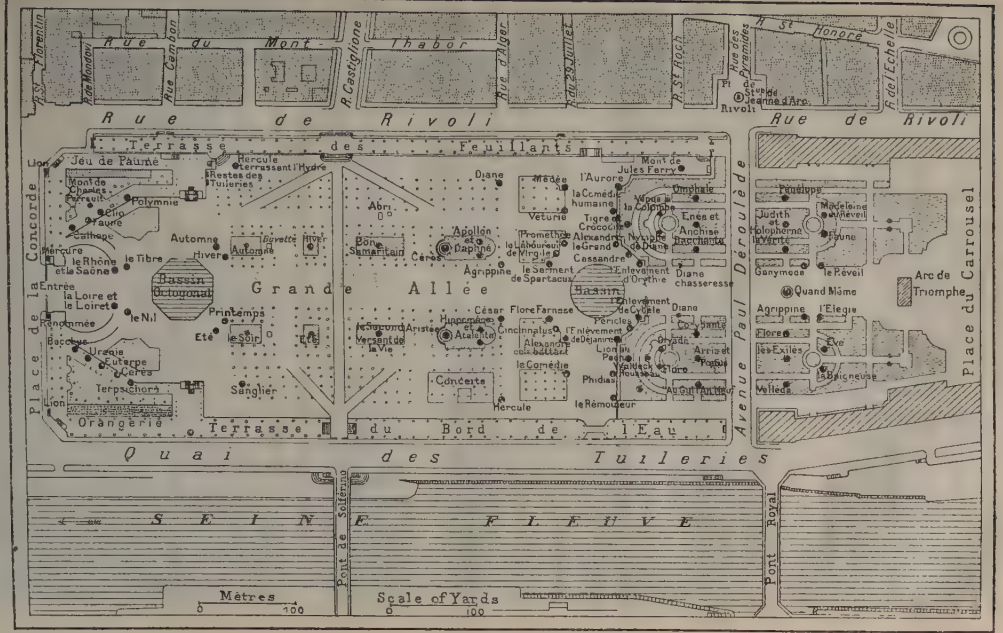
The ***Place de la Concorde** (Pl. B 49, *C*), at the W. end of the Tuileries Gardens and the Rue de Rivoli, is one of the largest and most beautiful squares in the world.

The present appearance of the square dates from 1854. It was first laid out, in a vacant space outside the city, by Louis XV, after whom it was named, and to whom a bronze statue was erected in 1763 (model preserved in the Louvre). During the marriage festivities of the Dauphin and Marie Antoinette, in 1770, rockets fell amongst the crowd of spectators, and in the ensuing panic twelve hundred persons were killed and two thousand injured. In 1792 the statue of Louis XV was replaced by a huge figure of Liberty, and the name of the square was changed to Place de la Révolution. Louis XVI was guillotined here (on the spot now occupied by the fountain nearest the river) on Jan. 21st, 1793, and between May 1793 and May 1795 nearly 3000 persons suffered the same fate, the most notable being Charlotte Corday (July 17th, 1793), Marie Antoinette (Oct. 16th), the Girondins (Oct. 31st), Philippe-Egalité (Nov. 6th), Mme Roland (Nov. 10th), Hébert (March 24th, 1794), Danton (April 5th), Mme Elisabeth (May 9th), and Robespierre (July 28th). The square first received its present name in 1795, at the end of the Reign of Terror. British soldiers camped here in 1815, and Germans for three days in 1871.

The ***Obelisk of Luxor**, a monolith of pink syenite, 75 ft. high and 250 tons in weight, commemorates in its hieroglyphics the deeds of Rameses II (Sesostris; 13th cent. B.C.) and originally stood before a temple at Thebes in Upper Egypt. It was presented to Louis Philippe in 1831 by Mohammed Ali (the donor also of Cleopatra's Needle in London). The pedestal is of Breton granite.—The two *Fountains, by *Hittorf*, are copies of those in the piazza of St. Peter's at Rome; the statues represent Inland (N.) and Marine (S.) Navigation.

The eight stone pavilions round the square, built by *Gabriel* in the 18th cent., support statues personifying the great provincial cities of France: Lyons and Marseilles by *Petitot*, Bordeaux and Nantes by *Callouet*, Rouen and Brest by *Cortot*, Lille and Strasbourg (easily the two finest) by *Pradier*. Strasbourg (as capital of the lost Alsace) was, from 1871, hung with crape and wreaths, and on a shield appeared the date of its capitulation (Sept. 27th, 1870) and the question ' When? ' History answered this question on Nov. 22nd, 1918.

On the N. side of the Place de la Concorde are two handsome mansions designed by Gabriel in 1763–72 (with pedi-


Rue du Mont-Thabor
Rue de Rivoli
Terrasse des Feuillants
Jeu de Paume
Hercule terrassant l'Hydre
Restes des Tuileries
Mont de Jules Ferry
Diane
Médée
l'Aurore
la Comédie humaine
Vénus et la Colombe
Omphale
Enée et Anchise
Bacchante
Mont de Pénélope
Polymnie
Clio
Uranie
Euterpe
Thalie
Melpomène
Terpsichore
Erato
Calliope
Automne
Hiver
Mercure
le Rhône et la Saône
le Tibre
Concorde
Place de la Concorde
Entrée
la Loire et le Loiret
le Nil
Renommée
Bassin Octogonal
Printemps
Eté
le Soir
Bacchus
Lion
Sanglier
Orangerie
Grande Allée
Abri
Bon Samaritain
Agélon et Daphné
Cérès
Prométhée
la Bienheureuse de Virgile
Alexandre le Grand
Cassandre
Nymphe de Diane
Agrippine
le Serment de Spartacus
Enlèvement d'Orithie
Diane chasseresse
Bassin
Enlèvement de Cybèle
Diane
Cora Pearl
César
Flore Farnèse
Cincinnatus
Périclès
Aristée
Ataliante
Alexandre
Lion du Pausanias
Arria et Poetus
Concerts
Hercule
le Rémouleur
Phidias
Auguste Barthélemy
Terrasse du Bord de l'Eau
Quai des Tuileries
Avenue Paul Déroulède
Rue de Rivoli
Rue St Honoré
Rue des Pyramides
Statue de Jeanne d'Arc
Rivoli
Rue du Mont-Thabor
Rue Cambon
Rue de Castiglione
Rue d'Alger
Rue Saint-Florentin
Rue St Roch
Rue de Meadow
Fidelité
Pénélope
Judith et Holopherne
Madeleine au miroir
la Vérité
Prune
Ganymède
le Réveil
Quand Même
Arc de Triomphe
Place du Carrousel
Agrippine
l'Elégie
Flore
Ève
les Exilés
la Baigneuse
Velléda
SEINE
RIVE
Pont de Solférino
Pont Royal
Mètres
0 100
Scale of Yards
0 100

ment sculptures by Slodtz and the younger Coustou) and originally intended for the reception of ambassadors and other distinguished foreigners. That to the right is now the *Ministère de la Marine* (Admiralty; entrance 2 Rue Royale), that to the left is divided between the *Automobile Club* (p. lviii) and the *Hôtel de Crillon* (p. xxxii). Between them passes the Rue Royale, at the end of which appears the Madeleine (p. 17).—On the S. side of the Place is the Seine, here spanned by the *Pont de la Concorde* (p. 95).

2. FROM THE PLACE DE LA CONCORDE TO THE ARC DE TRIOMPHE.

Métro and Nord-Sud stations: *Concorde* (lines 1, 8, and Nord-Sud A); *Champs-Elysées, Marbeuf, George V* (line 1); *Etoile* (lines 1, 2, and 5).—Omnibuses and Tramways, see Appx., pp. 1–8.

To the W. of the Place de la Concorde (p. 12) extend the ***Champs-Elysées** (Pl. B 49, *C*), through which the wide *Avenue des Champs-Elysées* ascends to the Arc de Triomphe, c. 1¼ m. distant. On two lofty pedestals at the beginning of the avenue are the fine groups of the *Marly Horses* by G. Coustou—"ces marbres hennissants" as Victor Hugo calls them—which were brought from the Château de Marly in 1795 and now form pendant to the winged horses at the W. entrance to the Tuileries.

The Champs-Elysées, originally a vacant piece of ground outside the city, often flooded by the Seine, received their present name towards the close of the 17th century. The Cours-la-Reine (p. 69) was planted with three rows of trees by Marie de Médicis in 1616, and the remainder, planted in 1670, was at first known as the 'Promenade du Grand-Cours.' Marigny levelled and replanted the whole area in 1764, and under the Second Empire it became the fashionable promenade of Paris. The Palais de l'Industrie, erected for the Exhibition of 1855, was demolished to make room for the Avenue Alexandre III, a feature of the Exhibition of 1900.

The Champs-Elysées consist of two parts. The first, forming a park nearly ½ m. long and ¼ m. wide, extends to the Rond-Point des Champs-Elysées (p. 16); the second, the continuation of the Avenue des Champs-Elysées thence to the Arc de Triomphe, is flanked by wealthy private mansions, large shops, and tourist-hotels. In the afternoon during the Season the Champs-Elysées present a remarkable sight, with their unbroken lines of carriages and motors. At night the view of the brilliantly lighted avenue from the Place de la Concorde is very striking. The cafés-concerts and restaurants at the E. end are fashionable resorts in summer. The part between the main avenue and the Elysée Palace is a favourite children's playground, with roundabouts, puppet-shows, and cake-stalls. The drinking-fountains here and elsewhere in Paris were presented by Sir Richard Wallace (d. 1890).

Skirting the N. (r.) side of the Champs-Elysées is the Avenue Gabriel (Pl. B 49, *C*), delightfully perfumed with lilac in spring, at the E. end of which is the *Cercle de l'Union Artistique* ('L'Epatant'), at the corner of the Rue Boissy-d'Anglas. Farther on are (r.) the gardens of the British Embassy (p. 67) and (l.) the monument to *Alphonse Daudet* (1840–97), by St-Marceaux (1902). Next come the gardens of the **Palais de l'Elysée** (Pl. B 43, *A*; no adm.), the official residence of the President of the Republic.

The palace was built by *Molet* in 1718 for the Comte d'Evreux and was subsequently occupied by Mme de Pompadour, the financier Beaujon, the Duchess of Bourbon (1786; when it was called 'Elysée-Bourbon'), Murat (1805–8), Napoleon I, who signed his abdication there in 1815, the Duke of Wellington and Tsar Alexander I (1814–15), Louis Bonaparte, Queen Hortense, and Louis Napoleon, who lived there as President till he went to the Tuileries as Emperor. The building was restored in 1854–55 and was enlarged on the S. side in 1889.

Beyond the Av. Marigny, on the left among the trees, is the *Théâtre Marigny* (p. xlix), and, at the corner of the Av. Marigny and Av. Gabriel, an open-air *Stamp Market and Exchange* is held on Thursdays.—The imposing Avenue Alexandre-III (Pl. B 44, *B*), leading to the S. from the Champs-Elysées, opposite the Av. Marigny, has the Grand Palais on the right and the Petit Palais on the left, both of which were built for the Exhibition of 1900. It ends at the Pont Alexandre-III (p. 96), beyond which the vista is closed by the dome of the Invalides.

The **Petit Palais** (Pl. B 44, *B*), or *Palais des Beaux-Arts de la Ville de Paris*, the collections in which are described in Rte. 28, is a notably fine building by *Charles Girault*. On the façade are two colonnades and above the porch is a dome. To the right of the porch are the Seasons, by *L. Convers*, to the left, the Seine and its banks, by *Ferrary*. The pediment group, by *Injalbert*, represents the Triumph of Paris, from the Atlantic to the Mediterranean; the groups to the right and left and at the base of the dome are by *Saint-Marceaux*.

The **Grand Palais** (Pl. B 44, *B*), the work of *Deglane*, *Louvet*, and *Thomas*, has a classical façade, 200 yds. long, with Ionic columns and a lofty portico. The building is used for the annual exhibitions of the Société des Artistes Français, the Société Nationale des Beaux-Arts, the Société des Femmes Peintres et Sculpteurs, the Société du Salon de l'Automne, the Société du Cycle et de l'Automobilisme, the Société de l'Aviation, and for the Concours Hippique, etc.

On the great pillars flanking the portico are statues of (l.) Art by *R. Verlet* and (r.) Peace by *Lombard*. At the base are (l.) Admiration by *Gasq* and (r.) Inspiration by *Boucher*. Between the double columns of the portico are (l. to r.): Architecture by *Carrière*, Painting by *C. Lefèvre*, Sculpture by *Cordonnier*, and Music by *Labatut*. In the colonnade to the left of the portico are Roman Art by *Clausade*, Greek Art by *Béguine*, Egyptian Art by *Suchetet*, and Asiatic Art by *Barrau*. On the right are Mediæval Art by *Boutry*, Renaissance Art by *Enderlin*, Eighteenth Century Art by *H. Lefèvre*, and Modern Art by *Charpentier*. Above the doorways at the corners of the façade

colossal quadrigæ by *Récipon*: Harmony vanquishing Discord and Immortality outstripping Time. At the back of the colonnade is a frieze of glass mosaic on a red background, executed by *G. Martin* from the designs of *E. Fournier*, the Great Periods of Art.—Above the doorway facing the Av. des Champs-Elysées is a bas-relief by *Theunissen* of the Arts and Sciences paying homage to the New Century, together with Night by *Sicard* and Dawn by *Soulès*.—Above the central doorway in the Av. Victor-Emmanuel-III are gilt figures of Apollo and the Muses of Music and Dance, by *Tony Noël*. Flanking the door are equestrian groups by *Falguière* and *Peter*, and at the back of the colonnade is a frieze of coloured stoneware by *J. Blanc*, the Progress of Art.

Interior. Opposite the main entrance is the grand double staircase of steel, between the branches of which is a passage leading to a large oval vestibule elaborately decorated by *Nelson*. The great exhibition-hall is 630 ft. long, the dome above it 140 ft. high.

On the N. side of the Grand Palais, between it and the Rond-Point, is the *Palais de Glace* (p. li).

At the Rond-Point des Champs-Elysées (Pl. B 43, *A*), with its six fountains and its flower-beds, six avenues converge. Heinrich Heine (1799–1856) died on the 5th story of No. 3 in the Avenue Matignon (to the right), after years spent on his 'mattress-grave.' His balcony may still be seen. The office of *Le Figaro* is on the right also, at the corner of the Av. Victor-Emmanuel III.—Farther on, to the left of the Av. des Champs-Elysées, lies the wealthy *Quartier Marbeuf* (Rte. 8B).

The Place de l'Etoile (Pl. B 27, *A*), on an eminence formerly called the Montagne du Roule, derives its name from its twelve radiating avenues. In the centre stands the ***Arc de Triomphe,** the largest triumphal arch in the world (147 ft. high and 149 ft. wide). The memory of the German entry through this arch in 1871 was obliterated on July 14th, 1919, by the victorious return of the French armies; and beneath the arch is now the *Tomb of an Unknown Warrior, representing the heroic French dead of 1914–18. The remains, after resting in the chamber above the arch from Nov. 11th, 1920, were interred here in Jan. 1921, and now lie beneath a constantly burning flame which is revived every evening by a party of ex-service men.—The body of Victor Hugo lay in state under the arch on June 1st, 1885.

Designed by *Chalgrin* and begun by Napoleon I in 1806, the Arc de Triomphe was not completed till the reign of Louis Philippe (1836), the cost being over 9 million francs. The main façades are adorned with colossal groups in high-relief: facing the Champs-Elysées are (r.) the *Departure of the Army in 1792, by *Rude*, and (l.) the Triumph of Napoleon in 1810, by *Cortot*; facing the Av. de la Grande-Armée are (r.) the Resistance of the French in 1814 and (l.) the Peace of 1815, both by *Etex*. The four spandrels of the main archway contain figures of Fame by *Pradier*, and those of the smaller archway have sculptures by *Vallois* (S. side) and *Bra* (N. side). Above the groups are six panels in bas-relief: on the E., the Funeral of Gen. Marceau (1796), by *Lemaire*, and the Battle of Aboukir (1799), by *Seurre*; on the W., the Passage of the Bridge of Arcole (1796), by *Feuchères*, and the Capture of Alexandria (1798), by *Chaponnière*; on the S., the Battle of Austerlitz (1805), by *Gechter*; and on the N., the Battle of Jemmapes (1792), by *Marochetti*. The frieze, with lifesize figures, represents the Departure (E. side) and Return (W. side) of the French Armies. On the row of shields in the attic story are inscribed the names of the 172 battles

of the Republic and the Empire, and below the side-arches are the names of the 386 generals who took part in the campaigns, the names of those who fell in action being underlined.

The platform on the top of the arch (open daily, except Mon., 10–6 in summer, 10–4 in winter; 1 fr.; free on Thurs. afternoon and Sun.) commands a splendid panoramic *View of Paris, including a wonderful prospect down the vista of the Champs-Elysées.

3. THE GRANDS BOULEVARDS.

The ***Grands Boulevards,** a succession of wide thoroughfares extending in a curve from the Place de la Concorde to the Bastille ($2\frac{3}{4}$ m.), have been laid out since the Revolution on the site of the inner fortifications or ' bulwarks,' erected by Etienne Marcel in 1368 and demolished in the reign of Louis XIV. Formerly the centre of fashionable Parisian life, literary, artistic, and political, the Western Boulevards (from the Madeleine to the Rue de Richelieu) are losing their individuality little by little, but their animated and cosmopolitan street-life, their tasteful and tempting shops, and their cafés and restaurants with tables overflowing on to the pavements, make them still the chief attraction of Paris for the majority of visitors.

A. The Western Boulevards: from the Rue Royale to the Porte St-Martin.

Métro and Nord-Sud stations: *Concorde* (lines 1, 8, and Nord-Sud A); *Madeleine* (line 8 and Nord-Sud A); *Opéra* (lines 8, 7, 3); *St-Denis* (line 4).—Motor Omnibus **E** (Madeleine-Bastille; Appx., p. 2).—Tramways, see Appx., pp. 4–8.

The short and broad Rue Royale (Pl. B 49, 53, *C*), though not strictly one of the Boulevards, forms a convenient approach to them from the Place de la Concorde (p. 12). As far as the Rue St-Honoré it is lined with uniform 18th cent. houses and with fine shops. The street was partly destroyed in 1871 by the Communards, whose barricade here was stormed by the troops from Versailles only after great slaughter. Mme de Staël lived for a short time after 1816 at No. 8.

The ***Madeleine** (Pl. B 53, *C*), or church of *St. Mary Magdalen*, the most fashionable church in Paris, is built in the style of a Roman temple, surrounded with a majestic Corinthian colonnade. Begun in 1764 by *Contant d'Ivry* on the site of an earlier church and continued by *Couture* in 1777, it was altered by *P. Vignon* after 1806 at the orders of Napoleon, who intended it as a Temple of Glory for the ' Grande Armée.' A royal decree of 1816 restored it to divine worship, and the church was finished by *Huvé* in 1842. In the pediment is a relief of the Last Judgment (restored) by *Lemaire*. The enormous bronze doors are adorned with

bas-reliefs from the Decalogue by *Triqueti* (1838). The statue of St. Luke at the back of the church was decapitated by a shell from 'Bertha' (p. xx).

The **Interior** (open for inspection from 1.30 to 4 p.m.; good music), entered also by the little side-doors near the choir, consists of a domed cella, gorgeously decorated but somewhat inadequately lighted. The sculptured figures of the Apostles in the spandrels of the domes are by *Rude*, *Foyatier*, and *Pradier*. In the dark chapels on either side of the organ are the Marriage of the Virgin, by *Pradier*, and the Baptism of Christ, by *Rude*. The large, but almost undecipherable, paintings in the semicircles above the chapels illustrate the history of Mary Magdalen. In the 1st chapel on the right is St. Amelia, by *Bra*; on the next pillar is a tablet to the Abbé Deguerry, a former curé, murdered in 1871 at La Roquette (p. 80). In the 2nd chapel is the Saviour, by *Duret*; in the 3rd chapel, St. Clotilda, by *Barye*. —The graceful but somewhat affected group of the Ascension of the Magdalen, on the high-altar, is by *Marochetti*. Behind the altar are frescoes by *Ravérat* and, above, a mosaic of Christ and New Testament characters, designed by *Charles Lameire* and executed by *Gilbert Martin*. The fresco, by *Ziegler*, in the semi-dome, representing the History of Christianity, includes figures of Constantine the Great, Godfrey de Bouillon, Clovis, Frederick Barbarossa, Joan of Arc, Raphael, Dante, Napoleon, and Pius VII.—In the chapels on the right as we return: 1st chapel, St. Augustin, by *Etex*; 2nd chapel, Madonna, by *Seurre*; 3rd chapel, a fine St. Vincent de Paul group, by *Raggi*.

The church stands in the centre of the **Place de la Madeleine**, on the W. side of which a flower market is held on Tues. and Fridays. On the N. side of the church is a statue (by E. Barrias and Gerhardt, 1900) of *Lavoisier* (1743–94), the famous chemist who died on the scaffold. In the S.W. corner of the square is the monument of the dramatist *Victorien Sardou* (1831–1908), by Bartholomé; and in the S.E. corner, outside the house where he lived (No. 10), is a statue of *Jules Simon* (1814–96), philosopher and statesman, by Denys Puech (1903).—For the Boul. Malesherbes, which runs hence to the N.W., see p. 64.

On the left-hand side of the Madeleine is one of the chief entrances to the **Sewers** (*Egouts*) of Paris. The other is in the Place de la Concorde, near the statue of Lille (Pl. B 49, *C*). A visit to this system of underground galleries or tunnels is an instructive and interesting expedition, very different from the trying experience of Jean Valjean and Marius in 'Les Misérables.'—For permission to visit the sewers, application should be made to the Ingénieur-en-chef, Directeur du Service de l'Assainissement, 9 Place de l'Hôtel-de-Ville, or to the Préfet de la Seine. Tickets are issued free of charge. Twice a month (1st and 3rd Wed.) from May to Sept. the authorities organize tours through the Collecteur d'Asnières (see below) in electric boats and cars, under comfortable and absolutely inoffensive conditions. Ladies may join in the tours, which last about ¾ hr.

The drainage system of Paris, as devised by Belgrand the engineer c. 1860, comprises four main sewers: the Collecteur d'Asnières (3¾ m. long), beginning at the Place de la Concorde, where it receives part of the sewage of the left bank through a pipe under the Seine; the Collecteur Marceau (3 m. long), beginning at the Place de l'Alma, where it receives the surplus sewage of the left bank; the Collecteur de Clichy (4⅝ m.), beginning at the Boul. de Sébastopol; and the

Collecteur du Nord (7½ m.), beginning at the Av. Gambetta. These main sewers are fed by a network of subsidiary sewers totalling hundreds of miles in length. The sewage water was formerly allowed to flow into the Seine, but since 1899 most of it has been used for the fertilization of the great sewage-farms in the neighbourhood of Paris. The sewage galleries are used also to carry the water-pipes (one for public and industrial buildings, another for private users), telegraph and telephone wires, post-office pneumatic tubes, and pipes of compressed air for regulating clocks and supplying motive power. Over 900 workmen are employed in cleansing the sewers, which is accomplished by means of nearly 4800 flushing sluices and an ingenious system of cars and boats with transverse 'centre-boards' fitting the channels along which they are propelled.

The Boulevard de la Madeleine (Pl. B 53, *C*), the westernmost of the Grands Boulevards, runs E. from the Madeleine. No. 8 in the Rue de Sèze (l.) is the Galerie Georges-Petit (p. li). Lavoisier (see above) lived at No. 17, and Marie Duplessis, the 'Dame aux Camélias,' died at No. 15 in 1846.

The *Boulevard des Capucines (Pl. B 58, *C*), the most aristocratic of the Boulevards and the centre of club-land and of journalistic activity, crosses the Place de l'Opéra (p. 3), with the Opera House on the left. No. 19 in the Rue des Capucines (r.) is the *Crédit Foncier*. On the left of the boulevard, beyond *Olympia* (p. xlix), is the Rue Edouard-VII, with the *Théâtre Edouard VII* and, farther on, an equestrian statue (by Landowski) of *King Edward VII* (1841–1910), who as Prince of Wales was a frequent and popular visitor to Paris and as king was the chief promoter of the 'Entente Cordiale.' An arcade leads thence to the Square de l'Opéra (p. 62). Offenbach (1819–80), the composer, died at No. 8 in the boulevard; on No. 14 a tablet records the first exhibition of a cinema film given by the brothers Louis and Auguste Lumière in 1895; No. 16 was the residence of Guizot (1787–1874), statesman and author.

The *Boulevard des Italiens (Pl. B 63, *C*), whose cafés are gradually being superseded by office buildings, is the liveliest of all the boulevards and was famous as the chief rendezvous of 'flâneurs.' It derives its name from the Théâtre des Italiens (1783), now replaced by the Opéra-Comique. The *Pavillon de Hanovre* (r.), now occupied by Christofle & Cie, was built by Marshal Richelieu in 1760 with the money extorted from the Hanoverians in the Seven Years' War. At the end of the Rue des Italiens (1911; l.) are the offices of *Le Temps*. On the right is the *Crédit Lyonnais*, a huge block extending to the Rue du Quatre-Septembre. Jefferson, American minister in 1785–89, had an apartment in the Rue Taitbout (on the left), and No. 80 in the same street was the residence of Chopin in 1842–49. The post office at the corner of Rue Laffitte, on the left, occupies the site of the house of Mme Tallien (1775–1835), wife of the revolutionist and afterwards Princesse de Chimay.

The Rue Laffitte (Pl. B 63, *C*), named after a great banker, has a number of art-dealers' shops; right at the end is seen Notre-Dame-de-Lorette (p. 56), with the hill of Montmartre and the Sacré-Cœur in the background. No. 1 was the house of Sir Richard Wallace, where Lord Hertford accumulated the art-treasures now in the Wallace Collection in London. No. 17, later the Turkish Embassy, was the residence of Queen Hortense of Holland, and here Napoleon III was born in 1808. No. 19 is the mother-house of the French Rothschilds. At the *Hôtel Thelusson* here, where Bonaparte first met Joséphine, the 'Incroyables' and the 'Merveilleuses' used to assemble. These exquisites were successors to the 'Muscadins' and, like them, were strongly tinged with Royalism. Their exaggerated dress and affectations were protests against the boorishness of Sansculottism.—In the Rue le Peletier (l.) the Carbonaro Orsini hurled a bomb at Napoleon III and the Empress Eugénie as they were driving to the Opera. The royal carriage was wrecked but its occupants were unhurt, though many other persons were killed or injured.

The narrow Rue Marivaux (r.) leads to the entrance of the **Opéra-Comique** (Pl. B 63, *C*; p. xlviii; box-office in the Rue Marivaux), in a somewhat confined position facing the tiny Place Boïeldieu. After a fire in 1887 the theatre was rebuilt by *Louis Bernier* and reopened in 1899. The ornate façade has statues of Music and Poetry by *Puech* and *Guilbert*.

The Opéra-Comique, now a subsidized theatre, originated in a company which produced pieces during local fairs and in 1715 purchased from the Opéra the right of playing vaudevilles interspersed with lively airs (ariettas). The founders of modern comic opera were the former directors, Ch. Favart (1710–92) and his wife.

Interior. The Vestibule contains marble statues of Lyric Comedy by *A. Mercié* and Lyric Drama by *Falguière*. On the Staircase are allegorical paintings by *Fr. Flameng* (r.) and *L. O. Merson* (l.). The Avant-Foyer has panels by *J. Blanc* and *Guifard*. On the ceiling of the Grand Foyer is a painting by *A. Maignan* of the Dance of the Notes, and in the adjoining salons are 'Le Jeu de Robin et Marion' (a 13th cent. play considered to be the precursor of comic opera) and the Apotheosis of Music, by *Toudouze*, and Inspiration and Truth encouraging Fiction, by *Raphael Collin*. The Auditorium (1500 seats) has a ceiling-painting by *Benjamin Constant*: Symphony, Poetry, Song, and Fame, surrounded by Carmen, Manon, Mignon, Mireille, and other heroines of musical drama.

The Passage des Princes, farther along the boulevard (r.), contains the house (No. 7) occupied by the composer Grétry (1741–1813) from 1795. The new extension of the Boulevard Haussmann (1926; comp. p. 62) comes in on the left.

No. 6 in the Rue Drouot (l.), formerly the Hôtel de Daugny (1750), is now the *Mairie of the 9th Arrondissement* (1750). In the courtyard are a statue of the youthful Voltaire, by P. Lambert, and a relief in honour of an ex-mayor, by C. Lefèvre. No. 9 is the *Hôtel des Ventes Mobilières* or *Hôtel Drouot*, the 'Christie's' of Paris, where important art sales are held from Feb. to June (expert advice desirable for strangers; 10% commission charged to purchasers).

The short Boulevard Montmartre (Pl. B 63, *E*), in spite of its name, is a long way from Montmartre. It is the favourite haunt of the Parisian actor; players of every type may be met in the cafés and brasseries of the neighbourhood. On the right are the Rue Vivienne, leading to the Bourse (p. 25) and Palais-Royal (p. 26); the *Passage des Panoramas*, once noted for its panoramas; and the *Théâtre des Variétés* (p. xlix). On the left are the *Concert du Petit-Casino* (p. xlix) and the *Passage Jouffroy*. The busy Rue Montmartre (p. 33), at the end of the boulevard (r.), leads to the Halles, while the cheerful

Rue du Faubourg-Montmartre (l.), ascending towards the 'suburb' of Montmartre, recalls the time when the boulevard formed the boundary of the city.

The Rue Geoffroy-Marie, a side-street of the Faubourg-Montmartre, commemorates a saddler and his wife, who in 1260 presented to the Hôtel-Dieu a little farm which in 1840 fetched 3¾ million francs.

The Boulevard Poissonnière (Pl. B 68, *E*) ends at the Rue Poissonnière and Rue du Faubourg-Poissonnière, named after the fishmongers who used to pass through on their way to the Halles. No. 16 in the boulevard was the Hôtel Rougemont, where Margaret Fuller, the American transcendentalist, resided in 1848. The Rue Rougemont (l.), a centre of the woollen trade, is continued by the Rue du Conservatoire, in which is *St-Eugène* (Pl. B 67, *E*; 1885), said to be the darkest church in Paris, much in favour for funerals. At the junction of the boulevard with the Rue du Faubourg-Poissonnière are the offices of *Le Matin*.

The Boulevard de Bonne-Nouvelle (Pl. B 68–73, *E*), where the crowd begins to thin, ends at the Rue St-Denis (r.; p. 33) and Rue du Faubourg-St-Denis (l.; leading to the Boul. de Magenta and Gare du Nord). The pavement on the right is above the level of the roadway in places. On the left are the *Théâtre du Gymnase* (p. xlviii); the Rue d'Hauteville, at the end of which is seen St-Vincent-de-Paul (p. 54); and the *Nouvelles Galeries* (p. lxi).

In the Rue de la Lune, to the S., is **Notre-Dame-de-Bonne-Nouvelle** (Pl. B 68, *E*), founded by Anne of Austria in 1624, rebuilt in the style of a Roman basilica in 1823–30. It contains a 'Souvenir des Morts' by Ch. Desvergnes (1st chapel on the right), frescoes by Aug. Hesse (lady-chapel, on the left), and a number of paintings, including one by Mignard representing Queen Henrietta Maria, her children, and St. Francis of Sales.—André Chénier (1762–94) lived in 1793 at 97 Rue de Cléry, close by.

At the end of the boulevard (l.) is the **Porte St-Denis** (Pl. B 73, *E*), a triumphal arch 82 ft. high, designed by *Fr. Blondel* and erected in 1672 to commemorate the victories of Louis XIV in Germany and Holland.

Through the old city-gate which it replaced the kings of France used to make their first entrance into Paris, and through the same gate their bodies left the city on the way to interment at St-Denis.—The bas-reliefs on the arch were designed by *Girardon* and executed by the brothers *Anguier*.—Michelet stigmatized the arch as a "monument héroï-comique," and Thackeray (in the 'Paris Sketch Book') notes that "it commemorates some of the wonderful feats of arms of Ludovicus Magnus and abounds in ponderous allegories—nymphs, and river-gods, and pyramids crowned with fleurs-de-lis; Louis passing over the Rhine in triumph and the Dutch Lion giving up the ghost in the year of our Lord 1672."

The short Boulevard St-Denis (Pl. B 73, *E*) stretches from the Porte St-Denis to the Porte St-Martin and is crossed by the busy thoroughfare formed by the Boul. de Strasbourg (p. 53; l.) and Boul. de Sébastopol (p. 33; r.), the former leading to the Boul. de Magenta and the Gare de l'Est, the latter to the Châtelet. The **Porte St-Martin** (Pl. B 73, *E*), facing the Rue St-Martin (p. 51; r.) and the Rue du Faubourg-

St-Martin (p. 53; l.), is a second triumphal arch in honour of Louis XIV, 60 ft. high, erected in 1674 from the designs of *P. Bullet* and restored in 1907–9.

The bas-reliefs on the S. side represent the Capture of Besançon (1674) and the Defeat of the Triple Alliance, by *M. Desjardins* (p. 40) and *G. Marsy*; those on the N. the Capture of Limburg (1675) and the Defeat of the Germans, Spaniards, and Dutch, by *Le Hongre* and the elder *Legros*.

B. The Eastern Boulevards: from the Porte St-Martin to the Bastille.

Métro stations: *St-Denis* (line 4); *République* (lines 5 and 3); *Oberkampf, Richard-Lenoir*, and *Bréguet-Sabin* (line 5); *Bastille* (lines 5 and 1).—Omnibuses and Tramways, see Appx., pp. 1–8.

The Boulevard St-Martin (Pl. B 78, *E*), over ½ m. long, with pavements raised above the level of the roadway in places, continues the series of the Grands Boulevards. On the left are the *Théâtre de la Renaissance* (p. xlix), the *Théâtre de la Porte-St-Martin* (p. xlix; where Coquelin aîné was seized with mortal illness during a rehearsal of 'Chantecler,' 1909), the *Nouvel-Ambigu* (p. xlviii), and, behind the trees which separate the boulevard from the Rue de Bondy, the *Théâtre des Folies-Dramatiques* (p. xlviii). Paul de Kock (1794–1871), the 'Smollett of France,' died in the house No. 8. In front of the Ambigu is a monument to *Baron Taylor* (1789–1879), the author of 'Voyages Pittoresques,' by Tony Noël (1907). Nicolas Méhul (1763–1817), the composer, lived at No. 13 Rue de Bondy.

The **Place de la République** (Pl. B 78, 84, *E, F*), dating in its present form from 1880, occupies the site of the old Porte du Temple and was formerly called the Place du Château-d'Eau from the water tower which stood here. It is a very busy centre of traffic, at the junction of seven important thoroughfares. The *Monument de la République* (82 ft. high), in the centre, is a striking work by the brothers Morice (1883), the stone pedestal of which is adorned with bronze figures and bas-reliefs by Dalou. In the Hôtel Moderne, on the N.E. side of the square, was the *British Army & Navy Leave Club*, opened in Aug. 1917, the invaluable Paris home of the British forces during the Great War. The *Caserne du Château-d'Eau* (1858), the barracks on the N.E. side, was formerly named after Prince Eugène Beauharnais.

At the beginning of the Rue du Château-d'Eau, to the N.W., is the *Bourse du Travail* (Pl. B 78, *E*), or *Labour Exchange*, designed by Bouvard and built by the city in 1890 for the trades-councils.—To the N.E. of the square, where the Rue du Faubourg-du-Temple crosses the Canal St-Martin, are a statue of 'La Grisette de 1830,' by J. Descomps (1911), and a bust of *Frédérick Lemaître* (1800–76), the famous actor of the Porte-St-Martin, by P. Granet.

Beyond the Place de la République the boulevards are less interesting, and the cafés and shops change their character.

The Boulevard du Temple (Pl. B 84, *F*), ¼ m. long, was formerly part of a famous promenade extending to the Porte St-Martin, which became about 1830 a fashionable resort of both society and the demi-monde but disappeared in the improvements made by Haussmann in 1862. The *Théâtre Déjazet* (p. xlviii), on the right, was founded in 1852 by the famous actress of that name.

Gustave Flaubert occupied No. 42 in this boulevard in 1856–71 and there wrote 'Madame Bovary,' 'Salammbô' and 'L'Education Sentimentale.' The house stands on the site of the house whence Fieschi discharged his infernal machine at Louis Philippe, in 1835. Marshal Mortier and fourteen others were killed, but the king was uninjured. Fieschi, himself wounded, was captured and guillotined.

The Rue Béranger (Pl. B 84, *F*), behind the Théâtre Déjazet, is named after the great ballad-writer, who died at No. 5 in 1857.—The Rue Charlot (r.; p. 47) leads to the Rue de Turenne (p. 45). At their junction is the *Fontaine Boucherat* (1695).

The short Boulevard des Filles-du-Calvaire (Pl. B 85, *F*) is named after an old convent (1633–1790). On the left is the *Cirque d'Hiver* (p. li).

The Boulevard Beaumarchais (Pl. R 81, *F*), nearly ½ m. long, is named after the famous dramatist Caron de Beaumarchais (1732–99), the site of whose house (at No. 2) is marked by a tablet. The impostor Cagliostro (d. 1795) lived at No. 99 (No. 1 Rue St-Claude). On the right are the Rue des Tournelles (p. 43); the Rue du Pas-de-la-Mule, leading to the Place des Vosges (p. 43); and the house of Ninon de l'Enclos (Nos. 21–23; p. 43).

The **Place de la Bastille** (Pl. R 82, *G*) occupies a part of the site of the Bastille, the ground-plan of which is marked by a line of white stones between the Boul. Henri-IV and the Rue St-Antoine. Beneath the pavement are large cellars once belonging to the famous prison.

The **Bastille,** or more correctly the *Bastille St-Antoine*, originally a bastion-tower defending the E. entrance to Paris, was developed under Charles V into a redoubtable fortress with eight massive towers, immensely thick walls, and a wide moat. The English garrison of Paris took refuge there in 1436, but was starved out by Charles VII. By the reign of Louis XIII the Bastille had become exclusively a state prison for political offenders, among whom were the Constable de St-Pol, the Duc de Nemours, the Duc de Biron, the mysterious 'Man in the Iron Mask' (1698–1703), Fouquet, Marshal Richelieu, Lemaistre de Sacy, Voltaire, Latude (celebrated for his repeated escapes), Labourdonnais, Lally, and Card. Rohan. Though the prisoners seem in most cases to have been treated without undue severity, the arbitrary arrest by 'lettre de cachet' of persons obnoxious to the Court and their protracted imprisonment without trial made the Bastille a popular synonym for oppression and cruelty. Dr. Manette, in Dickens's 'Tale of Two Cities,' was a victim of this evil practice. In 1789, at the outbreak of the Revolution, the mob, aided by a few troops, attacked the hated fortress, overwhelmed its handful of defenders, and beheaded the commandant Delaunay (p. 35), in spite of his surrender upon terms. It is said that only seven prisoners were found inside. The storming of the Bastille is vividly described in Carlyle's 'French Revolution.' The prison was razed to the ground in the same year (tablet at No. 3); its key, presented by Lafayette to George Washington, is now at Mount Vernon. The anniversary of the Fall of the Bastille (July 14th) is kept by the French as the Fête Nationale.—The square was the scene of much bloodshed in 1848 and 1871.

The **July Column** (*Colonne de Juillet*), 169 ft. high, in the centre of the square, was erected by Louis Philippe from the designs of *Alavoine* and *Duc* in 1831–40 to commemorate the 615 victims of the three days' street-fighting of July, 1830 (p. xix), who are buried in vaults within the circular base of the column. The victims of the revolution of February, 1848 (p. xix), were subsequently interred here, and their names added to the inscription.

The square plinth has 24 allegorical medallions in bronze; a bronze *Lion by *Barye*, symbolizing the month of July (W. side); the arms of the city of Paris (E. side); and four Gallic cocks, at the corners. The column itself is of bronze, with the names of the fallen in letters of gold; the bronze-gilt figure on the top represents the Genius of Liberty, after *Dumont*. The gallery (open daily except Mon.; 1 fr.; free Thurs. afternoon and Sun.), reached by a staircase of 238 steps, commands a splendid VIEW of the city.—Victor Hugo dismisses this "monument of an abortive revolution" as a "stove-pipe baptized with a sonorous name."

The Métro station for line 1 is on the S. side of the square; that for line 5 is close to the column, on the W. side. An inscription on the former states that it occupies the counterscarp of the E. moat of the Bastille; on the platform of the latter ('Direction Gare du Nord') may be seen a portion of the foundation-wall of the fortress.

On the S.E. side of the Place de la Bastille is the *Gare de Vincennes* (p. xxvii); on the S. side is the *Gare d'Eau de l'Arsenal*, a dock at the end of the Canal St-Martin, which runs beneath the square.

The RUE DE LA ROQUETTE leads N.E. from the Bastille to Père-Lachaise (comp. p. 81). No. 34 bears the date 1377; at No. 70 is an 18th cent. fountain.

4. THE CENTRAL QUARTERS BETWEEN THE BOULEVARDS AND THE LOUVRE.

This portion of central Paris, now largely given over to commerce, is bounded on the W. by the Av. de l'Opéra (Pl. B 58, 59, *C*) and on the E. by the Boul. de Sébastopol (Pl. B 70, 74, *F*), and is crossed from W. to E. by three main parallel thoroughfares: on the N., the Rue du Quatre-Septembre (Pl. B 58, 63, *C*) and its continuation, the Rue Réaumur; then the Rue des Petits-Champs (Pl. B 59, 64, *C*) and its continuation, the Rue Etienne-Marcel; and lastly, on the S., the Rue de Rivoli (Pl. B 60, 65, *D*, *F*). It is divided into a W. and E. half by the Rues Montmartre and du Louvre, while numerous cross-streets unite the boulevards with the Halles quarter and the Seine.

A. West Section: between the Avenue de l'Opéra and the Rues Montmartre and du Louvre.

MÉTRO stations: *Opéra* (lines 3, 7, and 8); *Quatre-Septembre* and *Bourse* (line 3); *Pyramides* and *Palais-Royal* (lines 7 and 7bis); *Palais-Royal* and *Louvre* (line 1).—OMNIBUSES and TRAMWAYS, see Appx., pp. 1–8.

Starting from the Place de l'Opéra (p. 3), the RUE DU QUATRE-SEPTEMBRE (named from the date of the foundation

of the Third Republic) runs S.E., crossing the Rue de Richelieu (see below), to the *Place de la Bourse*, a very animated scene on working days. Both the Rue du Quatre-Septembre and its continuation, the Rue Réaumur (p. 52), are uninteresting modern thoroughfares, driven, like Shaftesbury Avenue in London, through an old quarter.

The ***Bourse** or *Stock Exchange* (Pl. B 63, *E*; open daily, except Sun. and holidays, 12-4; closed for business at 3, on most Sat. at 2), resembling the Temple of Vespasian at Rome, with a Corinthian peristyle, was built in 1808–27 by *Brongniart* and *Labarre*. The N. and S. wings were added in 1903 by *F. Cavel*. The seated figures at the angles represent (on the W.) Consular Jurisdiction by *Duret* and Commerce by *Dumont*, and (on the E.) Agriculture by *Seurre* and Industry by *Pradier*.

The great hall has grisaille ceiling-paintings, by *A. de Pujol* and *Meynier*, of France receiving the tributes of the five Continents, the chief Cities of France, etc. At the end of the hall is the 'Parquet,' a railed-off space reserved for the 'agents de change' (stockbrokers), with a circular railing in the centre known as the 'Corbeille.' On the right is the 'Marché au Comptant,' where the prices are announced; on the left, the 'Coulisse de la Rente,' where government bonds are bought and sold. The best view of the extraordinary scenes of bustle and excitement is from the upper gallery.

The Rue Vivienne (Pl. B 63, 64, *E*), starting from the Boul. Montmartre (p. 20) and passing the Place de la Bourse and the Bibliothèque Nationale (Rte. 22), contains several fine houses of the 17th and 18th cent., now used as offices.

The Rue de Richelieu (Pl. B 63, 64, *C*), over ½ m. long, pierced by the great cardinal, runs S. from the junction of the Boul. Montmartre and Boul. des Italiens (p. 19) to the Place du Théâtre-Français. Berlioz lived at No. 96 in 1830 and Meyerbeer at No. 91 in 1851. No. 101, with decorative masks in the courtyard, was the home of Abbé Barthélemy, the antiquary (1716–95). No. 100 is the office of *Le Journal*. The carved coat-of-arms on the door of No. 75 (r.), a 17th cent. house beyond the Rue du Quatre-Septembre, should be noticed. On the left, at the corner of the Rue Colbert, stands the old and very dilapidated *Hôtel de Nevers*, once a royal residence. Farther on is (r.) the charming *Square Louvois* (Pl. B 63, *E*), on the site of the old opera-house, outside which the Duc de Berri was shot by Louvel in 1820 on his way to watch the dancing of his mistress, Virginie Oreiller. The **Fontaine Louvois* or *Fontaine Richelieu*, by the younger Visconti (1844), is one of the prettiest fountains in Paris; the statues of the Seine, Loire, Saône, and Garonne are by Klagmann. Donizetti lived at No. 5, Rue Louvois, in 1840. On the E. (l.) side of the Rue de Richelieu rises the W. façade of the **Bibliothèque Nationale** (see Rte. 22), on the site of a mansion of Cardinal Mazarin, beyond which the street crosses the Rue des Petits-Champs, with the statue of Louis XIV

(p. 28) in the distance (to the left). No. 50 was the early home of Jeanne Poisson (Mme de Pompadour). At the corner of the Rue Molière (at No. 25 in which lived Voltaire and his 'Emilie,' Mme du Châtelet) is the *Fontaine Molière*, another fountain by Visconti (1844), with a seated figure of the poet by G. Seurre and standing figures of Comedy by Pradier. Brillat-Savarin lived at No. 66. No. 40 stands on the site of the house in which Molière died in 1673; Diderot died in 1784 at No. 39, and the painter Mignard in 1695 at No. 23. No. 28 is a mansion of the Louis XV period.

Beyond the Théâtre-Français, to the left, lies the Place du Palais-Royal (p. 8), to the N. of which extends the **Palais-Royal** (Pl. B 64, *C*), historically one of the most interesting parts of Paris. The name is now applied not only to the original palace but also to the buildings and galleries surrounding the gardens beyond. The latter, freely open to the public and approached from the neighbouring streets by several passages (more or less easily found), played an important rôle in the Revolutionary period, and in the early part of the 19th cent. acquired a European reputation for gambling and dissipation. Under the Second Empire fashion smiled for a time on its cafés, restaurants, and jewellers' shops, and the Palais-Royal became a favourite haunt of the British tourist. Now, however, it is little more than a deserted backwater, though certain of the restaurants are still popular with the humbler classes for wedding feasts.

The Palais-Royal proper, at the end of the first courtyard, was originally known as the 'Palais-Cardinal,' having been built by *J. Lemercier* in 1629–34 for Richelieu, who died there in 1642. Bequeathed to Louis XIII, it was first called 'Palais-Royal' during the residence of Anne of Austria (d. 1666) and her children. Richelieu's apartments were then occupied by Card. Mazarin, as described in the opening scene of 'Vingt Ans Après.' Queen Henrietta Maria of England found a refuge here in 1652. The palace dates its long connection with the Orléans family from 1672, when, after being enlarged by *Mansart*, it was presented by Louis XIV to his brother, Duc Philippe I, under whom the first exhibition of the Beaux-Arts was held here in 1673. The palace first derived its dissolute reputation from the 'petits soupers' of Duc Philippe II, the Regent (1674–1723). The building nearest the Place du Palais-Royal (now the Conseil d'Etat) was added after 1763 from the plans of *P. L. Moreau*. The houses and galleries around the gardens were built as a speculation by Philippe-Egalité, the Regent's grandson, in 1781–86, under pressure of debt, and let out as shops and cafés. After the fire at the original opera-house (p. 4) he built the present Théâtre-Français, and the Théâtre du Palais-Royal dates from the same period. The cafés became a meeting-place for malcontents, and on July 13th, 1789, Camille Desmoulins delivered in the gardens the fiery harangue which brought about the fall of the Bastille on the following day. Under the Revolution the palace was renamed 'Palais-Egalité' and used as government offices. In 1814, however, it was handed back to the Orléans family, resuming the name of Palais-Royal, and Louis Philippe lived there till 1832. After being plundered by the mob in 1848, it was occupied for a time by the 'Rights of Man' club. After 1852 it was the residence of Prince Jerome, ex-king of Westphalia, and his son Prince Jerome Napoleon. The Palais-Royal was fired by the Communards in 1871, but was rebuilt by *Chabrol* in 1872–76 and is now occupied by the Conseil d'Etat and the Under-Secretary for Fine Arts.

The buildings of the Cour de l'Horloge, the courtyard adjoining the Place du Palais-Royal, were erected by Moreau-Desproux, with sculptures by Pajou (l. wing) and Franceschi (r.; 1875). An inscription at the corner of the Rue de Valois marks the site of the *Salle du Spectacle*, occupied by Molière's company from 1661 to 1673 and by the Académie Royale de Musique (p. 4) from 1673 till the fire in 1763. The façade of the second courtyard was begun by Contant d'Ivry, continued by Louis, and finished by Fontaine, with statues by Pajou (l.) and Gérard (r.). The E. wing is a part of Lemercier's original building; the W. wing is by Fontaine.

The GARDENS of the Palais-Royal, behind the old Orléans palace, are surrounded by galleries and buildings (by Louis, 1781–84) still occupied by shops and restaurants. On the W. side is the *Galerie de Montpensier*; on the E., the *Galerie de Valois*; on the N., the *Galerie Beaujolais*; and on the S., the *Galerie d'Orléans*, with the entrance to the *Office Colonial* (information bureau, library, and museum; open on week-days 10–12 and, except Sat., 2–5). At the N.W. corner is the *Théâtre du Palais-Royal* (p. xlix), originally the theatre of the ' petits-comédiens ' of the Comte de Beaujolais and famous for its broad farces. Of the sculptures in the gardens the most interesting are the bronze statue of *Camille Desmoulins* (1760–94), by E. Boverie (1905), by the fountain, the marble statue of **Victor Hugo at Guernsey*, by Rodin (1909), and the *Monument to the Latin Genius*, by Magrou (1922), presented by the Latin nations of Europe and America (on the N. lawn). The small cannon is fired at noon by the sun's rays. A military band plays in the gardens in summer (Sun., Tues., and Fri., 4–5 or 5–6).—In his rooms in one of the galleries John Howard Payne wrote ' Home, Sweet Home ' in 1823.

Between the Rue de Valois, on the E. side of the Palais-Royal, and the Rue des Bons-Enfants, the next street to the E., is the unspoiled little *Place de Valois*, entered by an archway.—At No. 7 in the RUE DES BONS-ENFANTS is the *Passage Henri-IV*, in the old buildings of the Théâtre Molière.

The **Banque de France** (Pl. B 64, *C*; entrance in the Rue de la Vrillière), founded in 1800, is one of the great banking institutions of the world. It occupies a huge building to the N.E. of the Palais-Royal, incorporating the former Hôtel de la Vrillière, which was built by Mansart in 1620 and restored by Robert de Cotte in 1719. Mansart's projecting angle in the Rue Radziwill, supported by a bracket, is admired as a masterpiece of stonework, and, in the interior, visitors are shown his sumptuous **Galerie Dorée* (daily, except Thurs. and holidays, on application to the Secrétariat Général, Staircase H).

The Hôtel de la Vrillière was afterwards known as the Hôtel de Toulouse from its occupation by the Comte de Toulouse, son of Louis XIV and Mme de Montespan. At the Revolution it was the residence of the Duc de Penthièvre and his daughter-in-law, the Princesse de Lamballe (murdered in La Force in 1792; p. 45), the unfortunate friend of Marie Antoinette. Florian (1755–94), the fabulist, was a member of the duke's household. The Imprimerie Nationale later occupied the building until 1808, and in 1811 the Bank took up its quarters here.

To the N. of the Bank lies the Place des Petits-Pères, in which is **Notre-Dame-des-Victoires** (Pl. B 64, *F*), or the church of the *Petits-Pères*, dedicated by Louis XIII in memory of the capture of La Rochelle from the Huguenots (1627) but not finished until 1740. Till 1791 it was attached to a house of the barefooted Augustinians, known familiarly as the 'Petits-Pères.' During the Revolution it was used as an exchange. The dark interior contains many votive offerings. In the 2nd chapel on the left is the tomb of the composer Lulli (d. 1687), by Michel Cotton and Coysevox, and in the choir are elaborately carved stalls and seven paintings by C. Vanloo.

In the Rue de la Banque, leading N. from the Place des Petits-Pères to the Bourse (p. 25), is (r.) the *Mairie of the 2nd Arrondissement*, with paintings by Moreau de Tours in the 'Salle des Mariages'; opposite is the *Hôtel du Timbre* (Stamp Office). Bougainville, the explorer, died at No. 5 in 1811.

The circular **Place des Victoires** (Pl. B 64, *F*), immediately S.E. of the Place des Petits-Pères, was laid out by J. Hardouin-Mansart in 1685, partly at the expense of Marshal de la Feuillade (1673–1725), but the surrounding houses were designed by Pradot. The equestrian statue of *Louis XIV* is by Bosio (1822); the bas-reliefs on the pedestal depict the Passage of the Rhine (1672) and Louis XIV distributing decorations. The original statue of Louis XIV, destroyed in 1792, was superseded first by a pyramid in honour of the Republican victories and then (1806–15) by a statue of Gen. Desaix, melted down to provide the metal for the statue of Henri IV (p. 97).

On the W. side of the Place des Victoires is the Rue de la Feuillade, which is continued W. by the Rue des Petits-Champs to the Rue de la Paix (p. 5). No. 45 in the Rue des Petits-Champs (the "New Street of the Little Fields" of Thackeray's 'Ballad of Bouillabaisse') was the residence of Lulli (p. 4). Mme Récamier died of cholera in 1849 at No. 15. No. 13 in the Rue Croix-des-Petits-Champs, which leads S. from the Place des Victoires to the Rue St-Honoré (p. 29), was occupied by the poet Malherbe in 1606–27. On the E. side is the Rue Etienne-Marcel, leading to the Boul. de Sébastopol (p. 33). In the Rue Hérold, formerly des Vieux-Augustins, which connects these two streets, Thackeray lived after his marriage in 1856. On the N.E. are the Rue d'Aboukir, leading to the Porte St-Denis (p. 21), and the Rue du Mail, in which lived Colbert (at the richly decorated No. 7), Cagliostro, and Mme Récamier (at No. 12).

B. East Section: between the Rues Montmartre and du Louvre and the Boulevard de Sébastopol.

Métro stations: *Louvre* (line 1); *Châtelet* (lines 1 and 4); *Halles* and *Etienne-Marcel* (line 4); *Réaumur-Sébastopol* (lines 3 and 4); *Sentier* (line 3).—Omnibuses and Tramways, see Appx., pp. 1–8.

The Rue du Louvre (Pl. B 64, 65, *F*) runs S. from about the middle of the Rue Montmartre, passing at the corner of the Rue Etienne-Marcel, the **General Post & Telegraph Office** (*Hôtel des Postes et Télégraphes*; Pl. B 64, 69, *F*), a huge block

built in 1880–84 from the plans of Guadet. The long gallery entered from the Rue du Louvre contains most of the postal departments, with the exception of the poste-restante, telegraph office, and inquiry office, which are in the room on the right.

On the façade in the Rue Jean-Jacques-Rousseau (where Rousseau lived with Thérèse in 1776) is an inscription marking the site of the *Hôtel d'Hervart*, occupied by La Fontaine at the time of his death (1695).

To the S. of the Post Office, in the Rue du Louvre, is the *Head Telephone Office*; opposite are the *Parcel Post Office* (*Administration des Colis Postaux*; for Paris only; comp. p. xlvi) and the *Savings Bank* (*Caisse d'Epargne*), in the 18th cent. *Hôtel d'Ollone* (tablet).

A little to the E. of the Rue du Louvre, beyond the Rue Coquillière, is the **Bourse de Commerce** (Pl. B 65, *F*; shown Mon.–Fri. 9–1; business hours 1–6, Sat. 10–1), formerly the corn-exchange, a circular 18th cent. building remodelled by *Blondel* in 1888. The pediment sculptures facing the Rue du Louvre are by *Croisy*. The basement is used for cold storage (entrance, 2 Rue de Viarmes; gratuity).—The fine fluted Doric column (98 ft. high) adjoining the building is the sole relic of the Hôtel de Soissons, built for Catherine de Médicis in 1572 on the site of Blanche of Castille's Hôtel de Nesle. The platform on top is said to have been used for observations by Catherine and her astrologer Ruggieri.

The Rue du Louvre now crosses the busy Rue St-Honoré (W. part, see p. 6), which played an important part in numerous revolutions.

Turning to the left (E.), we pass No. 96, at the corner of the Rue Sauval (formerly the Rue des Vieilles-Étuves), the house where Molière was born in 1622. Opposite, at the corner of the Rue de l'Arbre-Sec, is a fountain designed by Soufflot (1778) occupying the site of the place of execution known as the 'Croix du Trahoir,' where many Protestants were burnt under Francis I.—In the Rue St-Honoré to the W. of the Rue du Louvre is the Protestant Reformed church of the **Oratoire** (Pl. B 65, *F*), designed by Clément Métezeau the younger and Jacques Lemercier, and built in 1621–30 by Louis XIII as the mother church in France of Card. Bérulle's Congregation of the Oratory, but assigned to the Calvinists by Napoleon in 1811. Against the apse of the church, under the arches in the Rue de Rivoli, is a monument, by Crauk, to *Admiral Coligny* (1517–72), the chief victim of the massacre of St. Bartholomew, assassinated in the Hôtel de Ponthieu, now replaced by No. 144 Rue de Rivoli; at the foot of the monument are seated figures of 'La Patrie' and Religion.

The Rue du Louvre, crossing the Rue de Rivoli (p. 8), runs S. to the Quai du Louvre on the bank of the Seine. On the right we note the famous colonnade of the Louvre (p. 169). On the left is the Place du Louvre (Pl. B 65, *F*), with the *Mairie of the 1st Arrondissement* (1859), which, according to Viollet-le-Duc, seems to have been intended as a caricature of the adjoining church. The 'Salle des Mariages' has paintings by A. Besnard (1887). At 11 a.m. and 4 p.m. the chimes in the Gothic *Belfry* (built in 1860)

between the mairie and the church play Rameau's 'Tambourin,' the 'Marche de Turenne,' and an old French chanson by Chapuis.

***St-Germain-l'Auxerrois** (Pl. B 65, *F*), founded by St. Germain of Paris about 560, is now a Gothic church of the 13–16th cent., drastically restored in the 18–19th. The flamboyant façade has a very striking porch by *Jean Gaussel* (1435–39), with a rose-window above and a graceful balustrade, which is continued round the whole building. The transeptal doorways (15th cent.) are noteworthy. The bell in the small S. tower gave the signal for the massacre of St. Bartholomew at 2 a.m. on Aug. 24th, 1572 (according to other accounts, the signal was given by ringing the peal of bells backwards). Molière was married and his first son was baptized in this church. Under the Revolution St-Germain was the Temple of Gratitude.

Interior (256 by 128 ft.; adm. by the side-door on the right when the gate in front is locked). The double aisles of the nave are continued round the choir and apse. The 'restoration' of 1745, mingling the pseudo-classicism of the 18th cent. with 14–15th cent. architecture, mangled the choir-arches, converted the piers into fluted columns, and heightened their capitals. Over the doors on either side of the porch are two rooms, of which the former *Salle des Archives, or muniment room (apply to the sacristan), on the left, has preserved its original pavement, doors, panelling, carved ceiling, and 16th cent. triptych.—In the Nave is (l.) the 'banc-d'œuvre,' or churchwardens' pew, a handsome piece of carpentry designed by *Lebrun* and *Perrault* and executed by *Fr. Mercier*. Opposite the handsome pulpit is a Christ by *Bouchardon*. The fine wrought-iron choir-railings are by *Dumiez* (1767), and the high-altar dates from 1612. The whole of the outer aisle on the S. side of the nave is occupied by the Chapelle des Catéchismes (14th cent.; apply to the sacristan). The reredos has modern bas-reliefs in which has been inserted a 14th cent. Tree of Jesse in stone, brought from a church in Champagne.—The Transepts are the only parts of the church that have retained their *Stained Glass of the 15–16th centuries. The holy-water vessel in the S. transept was designed by *Mme de Lamartine* and executed by *Jouffroy*.—Ambulatory (beginning on the S. side). On the little door (r.) is a 14th cent. figure of the Virgin. In the 4th chapel (beyond the sacristy) are marble statues of Etienne d'Aligre and his son, both Chancellors of France (d. 1635, 1677). The 5th chapel contains an old bas-relief of the Entombment, and a Pietà by *Bonnardel*. The 7th contains marble effigies from the tomb of the Rostaing family (1582 and 1645). Next comes the state pew (designed by *Lebrun*,

1681) once used by the French court, St-Germain being the parish church of the Louvre. In the 13th chapel is a painting of St. Peter of Nola by *Sébastien Bourdon*. The 1st chapel (as we return) in the N. aisle contains a Flemish altarpiece of the early 16th century.

The S. end of the Rue du Louvre affords a good view of the Pont Neuf and Square du Vert-Galant (p. 97), with the dome of the Panthéon in the background.

The mediæval-looking Rue de l'Arbre-Sec leads from the back of the church to the Rue St-Honoré (comp. p. 29). From the entrance to the school on the left may be seen the charming Renaissance doorway (16th cent.) in the apse of St-Germain. No. 4 (demolished) was the *Hôtel des Mousquetaires*, formerly the 'Belle-Etoile,' where D'Artagnan used to carouse; No. 52, beyond the Rue de Rivoli, is a good example of the Louis XV period.

For the Place du Châtelet, see p. 33.

The Rue du Pont-Neuf, starting from the quays a little E. of St-Germain, passes between the departmental stores of *La Samaritaine* (p. lxi) and *La Belle-Jardinière*, crosses the Rue de Rivoli, and the E. end of the Rue St-Honoré (comp. p. 29), in which, to the left, are several old houses, notably No. 33, with handsome wrought-iron railings, and No. 54, the 'Maison du Marteau d'Or' (late 17th cent.). The Rue du Pont-Neuf ends on the N. at the **Halles Centrales** (Pl. B 70, *F*), or *Central Markets*, called by Zola "le ventre de Paris."

Designed by Baltard and begun in 1851, these consist of ten iron pavilions. The six pavilions on the E. of the Rue Baltard are used for vegetables, fruit, butter, fish, cheese, poultry, and game, while the four pavilions on the W. (still unfinished) are used for meat, poultry, and eggs. The best time for a visit to the Halles is between 5.30 and 8 a.m.

The markets are surrounded with restaurants of varied character, the frequenters of which occasionally come into amusing and typical collision with the market-women (the 'femmes des Halles'), who, like the fish-porters of Billingsgate, enjoy a traditional renown for the vigour of their language.

To the S.E. of the Halles, not far from the Boul. de Sébastopol, is the small *Square des Innocents* (Pl. B 70, *F*), on the site of the ancient Cimetière des Innocents, said to date from the Gallo-Roman period and until 1780 the chief burial ground of Paris. Traces of the arches of the charnel-houses are still to be seen on the odd-number side of the Rue des Innocents. In the centre of the square is the charming Renaissance ***Fontaine des Innocents**, described by Evelyn as "a com'on fountaine with good relievos on it." Erected in 1550, in the neighbouring Rue St-Denis (p. 33) by *Pierre Lescot* with bas-reliefs by *Jean Goujon*, it was remodelled and set up here in 1850. At the N.W. corner of the square is the reconstructed doorway from the office of the *Marchandes Lingères* (1716).—To the S. is the Rue de la Ferronnerie, where Henri IV was assassinated by Ravaillac in 1610, in front of No. 11.

On the N. side of the Halles is the *Pointe St-Eustache*, at the intersection of six streets. Here rises ***St-Eustache** (Pl. B 69, *F*), sometimes known as 'Notre-Dame des Halles,'

one of the most visited and admired as well as largest churches in Paris. It is on the whole a Renaissance building, with a strong leaning, however, towards mediæval traditions.

Begun in 1532 by *Pierre Lemercier*, it was continued by his son *Nicolas* and then by *Charles David*, consecrated in 1637, and finished in 1654. The main W. doorway was rebuilt in 1755–88 in a completely inharmonious classical style. Both transepts have handsome round-headed doorways; the N. transept is approached by a passage from the Rue Montmartre. The open-work bell-tower ('Plomb de St-Eustache') above the crossing has lost its spire. Above the Lady Chapel in the apse is a small tower built in 1640 and restored in 1875.—St-Eustache was the scene of the riotous Festival of Reason in 1793, and in 1795 it became the Temple of Agriculture. Molière was baptized in this church in 1622; in 1791 the body of Mirabeau lay in state here before its removal to the Panthéon; and among the notabilities buried here are Colbert, Louis XIV's minister of finance (d. 1683); the poets Voiture (d. 1648) and Benserade (d. 1691); the savant Vaugelas (d. 1650); Adm. de Tourville (d. 1701); and the composer Rameau (d. 1764).—St-Eustache is noted for its music, especially at the midnight mass on Christmas Eve and the services on Good Friday (Rossini's 'Stabat Mater') and St. Cecilia's Day (March 22nd).

The **Interior** (entrance by the main W. door or by a small side-door near the Rue Montmartre) is strikingly original in its general effect, the architect having succeeded in combining classical forms with the general design of a great Gothic church. The double aisles and chapels of the nave are continued round the choir. The square piers are flanked with three stories of columns in the different orders; the keystones of the charming roof are adorned with finely sculptured work. Several of the chapels are decorated with paintings, some dating from the time of Louis XIII, but restored. The exquisite rose-window over the organ can be seen only with difficulty. The eleven lofty windows of the apse, representing the twelve Apostles, the four Latin Fathers, and St. Eustace, were executed by *Soulignac* (1631) from the cartoons of *Philippe de Champaigne*; the other windows are modern. The richly carved high-altar, the pulpit, and the organ (the finest in Paris, though injured by the Communards) are modern work; the churchwardens' pew, designed by *Lepaultre* and executed by *Cartault*, dates from about 1720. The stalls came from the convent of Picpus.

South Aisle. Above the door is the Martyrdom of St. Eustace, by *Simon Vouet*. The 4th chapel contains the Marriage of the Virgin, a group by *Triqueti*; the 5th has a group by *Etex* (Ecce Homo) over the altar, and, opposite, Resignation by *Chatrousse*. The S. transept contains six statues of the Apostles by *J. Debay*, below which are two faience groups, by *Devers*, of St. Ambrose and St. Gregory. On the door-post is a 14th cent. figure of St. John. In the 2nd choir-chapel (r.) is an Entombment, by *Luca Giordano*; the 4th and 6th contain 17th cent. frescoes.—At the entrance of the Lady Chapel are statues of the Angel Gabriel and St. Michael; inside the chapel are Mary, Mother of Christ (in the centre), Mary, Star of the Sea (left), and Mary the Consoler

(right); and above the altar is a *Virgin by *Pigalle*.—North Aisle. In the 1st choir-chapel as we return is the tomb of Colbert (p. 32), designed by *Lebrun*, with statues of Colbert and Abundance by *Coysevox* and of Religion by *Tuby*. Above the altar of the 2nd chapel is the Disciples at Emmaus, a painting of the *Rubens* school; the 3rd and 4th contain 17th cent. frescoes. The left or N. transept contains six statues of the Apostles by *Crauk* and *Husson*, below which are faience groups of St. Cecilia and King David by *Devers*. The nave-chapels contain frescoes; in the 1st are preserved the relics of St. Eustace; in the 4th, or baptistery, is the Adoration of the Magi, by *Vanloo*.

In the Rue Montmartre (Pl. B 69, *F*), which leads from the Pointe St-Eustache to the Grands Boulevards, was the Cimetière St-Joseph, where Molière was buried. A tablet on No. 30 indicates the position of the *Porte Montmartre*, a vanished gateway in the walls built by Philip Augustus. No. 119, beyond the Rue Réaumur, has an iron sign 'A la Grâce de Dieu,' of the early Regency period. Emile Zola (1840–1902) was born at No. 10, Rue St-Joseph (on the right; tablet). The Rue du Croissant (r.) is the centre of the newspaper printing trade.—No. 64 in the Rue Montorgueil (Pl. B 69, *F*), the picturesque old street to the N. of St-Eustache, is the quaint 16th cent. coaching inn known as the 'Compas-d'Or,' doomed to demolition in 1927. D'Artagnan lived in the Rue Tiquetonne (r.).

At the Pointe St-Eustache begins the Rue de Turbigo (Pl. 69, 74, 79, *F*), on its way to the Place de la République (p. 22). This soon crosses the Rue Etienne-Marcel (p. 28), in which, to the W. (l.), rises the tower of *Jean-sans-Peur* (Pl. B 69, *F*; apply to the concierge of the neighbouring school, preferably in the afternoon; gratuity).

This graceful embattled tower was added in the 15th cent. to the *Hôtel d'Artois* or *Hôtel de Bourgogne*, a mansion used in the 16–18th cent. as a theatre, where 'Le Cid,' 'Andromaque,' and 'Phèdre' were performed. Inside the tower are a fine spiral staircase, with a centre-post spreading out at the top in the form of leafy branches; a vaulted room; and ironwork and plaques of old chimneypieces.

Farther on the Rue de Turbigo crosses the Rue St-Denis (Pl. B 69, *F*), one of the oldest and most entertaining streets in Paris, running from the Place du Châtelet (p. 34) to the ($\frac{4}{5}$ m.) Porte St-Denis (p. 21), parallel with the Boul. de Sébastopol.

No. 32, near the S. end, where the dramatist Eugène Scribe was born in 1791, is marked by his bust. No. 33 has an 18th cent. sign, 'Au Mortier d'Argent.' Next comes (l.) the Square des Innocents (p. 31). No. 92 is the church of St-Leu-St-Gilles (see below). No. 135 has an inscription showing the former position of the *Porte St-Denis* or *Porte aux Peintres*, a gateway in the walls of Philip Augustus. At the corner of the Rue Tiquetonne (then Rue du Petit-Lion), stood the old shop bearing the sign of the 'Cat and Racket,' celebrated in Balzac's story, 'La Maison du Chat qui Pelote.' On No. 142 is the little *Fontaine de la Reine* (1730); the old statues on No. 163, opposite, came from the Hôpital St-Jacques. On No. 224, at the corner of Rue Tracy, is a cartouche by Fonquergne with the head of Jules Michelet, the historian, who was born in 1798 in a house on this site.

A little farther on the Rue de Turbigo crosses the broad and ugly Boulevard de Sébastopol (Pl. 70, 74, *F*), which connects the Place du Châtelet (p. 34) with the Boul. St-Denis (p. 21). A short distance down the boulevard to

the S. (r.) is the picturesque little church of **St-Leu-St-Gilles** (Pl. B 70, *F*), built in 1320 for the abbey of St-Magloire, an institution for penitent women. The aisles and chapels were added in the 15–16th cent.; the choir and apse were rebuilt in 1617 in the Renaissance style; the Gothic façade was deliberately remodelled in the taste of the 18th cent.; and the ambulatory altered in 1858 to make way for the boulevard. Besides a number of frescoes, the church contains a portrait of St. Francis of Sales by Philippe de Champaigne (left of the altar), and 15th cent. alabaster bas-reliefs (in the sacristy entry). In the crypt is a fine sculpture of the dead Christ (15th or 16th cent.).—The municipal *Musée d'Hygiène* (open 12–5 on Sun., Tues., Wed., and Fri., on application to the 'Services d'Hygiène de la Ville,' 4 Rue Lobau), housed in the former presbytery, 57 Boul. de Sébastopol, contains maps, plans, diagrams, and models of hygienic installations.

For the *Quartier du Temple* and other districts to the E. of the Boul. de Sébastopol, see p. 50.

5. FROM THE PLACE DU CHÂTELET TO THE BASTILLE.

Métro stations: *Châtelet* (lines 1 and 4); *Hôtel de Ville* and *St-Paul* (line 1); *Bastille* (lines 1 and 5).—Omnibuses and Tramways, see Appx., pp. 1–8.

The section of the Rue de Rivoli (Pl. B 65–R 76, *F*; W. part, see p. 8) that lies to the E. of the Louvre was constructed by Napoleon III to open up a rapid access for troops to the Hôtel de Ville in case of emergency. Beyond the Rue du Pont-Neuf (p. 31) and the Rue des Halles it crosses the Boul. de Sébastopol (see above). To the right, at their intersection, is the *Square St-Jacques*, in the centre of which rises the **Tour St-Jacques** (Pl. R 66, *F*), the only relic of the church of St-Jacques-la-Boucherie dating from 1508–22. This graceful and ornate Gothic tower is now used as a meteorological station in connection with the Montsouris observatory.

On the ground-floor is a poor statue of *Blaise Pascal* (1623–62; by Cavelier 1854), who verified on this tower (or on that of St-Jacques-du-Haut-Pas, p. 159) the barometric experiments he had caused to be made on the Puy de Dôme. The niches are filled with nineteen modern statues. At the corners of the roof are a statue of St. James the Apostle and figures of an eagle, a lion, and a bull, the symbols of the Evangelists (originals in the Thermes, p. 283).

In the gardens are statues of the Bread-bearer, by J. Coutan, Ducks and Drakes, by V. Cornu, and Cyparissus, by H. Pié.

The adjoining **Place du Châtelet** (Pl. R 66, *F*) is bounded on the S. by the Seine, which is here crossed by the *Pont au Change* (p. 93). The square is named after the vanished *Grand Châtelet*, a fortress-gateway leading to the Cité, once the headquarters of the Provost of Paris and the Guild of Notaries. A plan of the gate may be seen on the front of

the *Chambre des Notaires*, on the N. side of the square. On the E. side is the *Théâtre Sarah-Bernhardt* (p. xlix); on the W., the *Théâtre du Châtelet* (p. xlix), in which many Communards were court-martialled in 1871. A tablet on the S. side of the latter marks the site of the house in which the painter Louis David was born in 1748. In the centre of the square is the feeble *Fontaine du Châtelet*, known also as the *Fontaine de la Victoire* or *Fontaine du Palmier*, dating from 1806 and 1858. An inscription indicates the position of the 'Parloir aux Bourgeois,' the seat of the municipality of Paris from the 13th cent. till 1357.

In the Rue St-Germain-l'Auxerrois, to the W. of the Châtelet, was the *Café Momus*, a favourite café of Henri Murger's Bohemians.

The wide Avenue Victoria, so named in honour of Queen Victoria's visit to Paris in 1854, leads hence across the Rue St-Martin and past the *Assistance Publique* (Poor Law Offices) to the **Place de l'Hôtel-de-Ville** (Pl. R 71, *F*), which is bounded on the N. by the Rue de Rivoli, on the E. by the Hôtel de Ville, and on the S. by the Seine, crossed here by the *Pont d'Arcole* (p. 93). The square has been enlarged and modernized; in the garden on the S. side of the Hôtel de Ville is an equestrian statue of *Etienne Marcel* (d. 1358), the famous 'Prévôt des Marchands,' by Idrac and Marqueste.

Known until the Revolution of 1830 as the *Place de Grève* and once situated amid a labyrinth of narrow and squalid streets, this square was the usual site for public executions and has been the scene of many historic events. Among the famous executions (many of them incredibly barbarous) which took place in the square were those of Jean Hardi (1473), for an attempt to poison Louis XI; the Comte de St-Pol (1475); a long series of Protestants, including Briquemont and Cavagnes, the Huguenot leaders (1572); the Comte de Montgomery, captain in the Scottish Guard (1574), who accidentally caused the death of Henri II in a tournament (p. 43); Ravaillac, the assassin of Henri IV (1610); Eléonore Galigaï, the favourite of Marie de Médicis, executed for sorcery (1617); the Marquise de Brinvilliers (1676), poisoner; Cartouche, the famous highwayman (1721); and Damiens (1757), who attempted to murder Louis XV. Delaunay, governor of the Bastille, was beheaded, and Foullon, the controller-general of finance, and his son-in-law Bertier were hanged here by the revolutionary mob in 1789. The last victim was Louvel, murderer of the Duc de Berri (1820).—In the vanished church of *St-Jean-en-Grève* the miraculous host of the Rue des Billettes (p. 49) was perpetually adored, and here the sermons of Frère Maillard, the Savonarola of France, were delivered in 1508.

The ***Hôtel de Ville** (Pl. R 71, *F*), a splendid modern building in the style of the French Renaissance, adorned with statues of eminent Frenchmen, was built in 1874–84 from the plans of *Ballu* and *Deperthes*. It is an enlarged and enriched replica of its famous predecessor on the same site, which was begun c. 1532 by *Pierre Chambiges* and *Domenico Boccadoro* of Cortona and continued after 1549 by Chambiges alone, and was burned down by the Communards in 1871.

The Hôtel de Ville is shown to visitors daily, including Sun., from 2–4. Visitors enter by the left-hand door in the main façade. The visit, under guidance, lasts about 1 hr.

The first civil magistrate of Paris in the 12th cent. was the provost or 'Prévôt de Paris,' whose office was frequently bought and sold. The 'Echevins,' as the magistrates were called until 1789, were constituted by an edict of Philip Augustus, from which date also the arms of the city. About the middle of the 13th cent. the head of the 'Hanse des Marchands' (merchant-guild) received the title of 'Prévôt des Marchands' or 'Maître des Echevins.' This guild was the direct successor of the 'Nautæ Parisiaci,' a corporation known as early as the Roman period. In the 13th cent. it became the chief municipal authority. The first meeting-place of this body, known simply as the 'Parlouer aux Bourgeois' (p. 35), was situated near the Grand-Châtelet, in a part of the Quai de la Mégisserie called the 'Vallée de Misère'; later the merchants met at the Grand-Châtelet itself; until finally, in 1357, the Provost Etienne Marcel bought the 'Maison des Piliers' or 'Maison du Dauphin,' a large house in the Place de Grève. In 1532 plans for a new building were adopted, but the work was stopped at the second floor, and the new designs approved by Henri II in 1549 were not completed till 1628.

Among the events of the pre-Revolutionary period with which the Hôtel de Ville is connected are the riots of the Maillotins in 1358, the fêtes in honour of Henri IV's entry into the capital in 1606, and the agitations of the Fronde. The historical importance of the building dates more especially from 1789, when it became the meeting-place of the 300 electors nominated by the districts of Paris. On July 17th, 1789, Louis XVI received the tricoloured cockade from the hands of Bailly, mayor of Paris. In 1792 the 172 commissaries elected by the sections of Paris gave from here the signal for the insurrection of Aug. 10th. In 1794 Robespierre took refuge at the Hôtel de Ville with his friends, but was arrested on July 27th (the 9th Thermidor, An II) and was dragged thence, with his jaw shattered by a bullet, to the guillotine. After it had become the seat of the Préfet de la Seine and his council in 1805, a number of brilliant fêtes were given to celebrate Napoleon's marriage with Marie-Louise (1810), the birth of the King of Rome (1811), and numerous other great occasions, down to the receptions given to Queen Victoria (1854), George V (Nov., 1918), and President Wilson (Dec., 1918). During the days of 1830 the Swiss Guards put up a stout defence in the Hôtel de Ville. It became the seat of the provisional government of 1848 under Louis Blanc, and on May 15th it witnessed the arrest of the leaders Barbès and Blanqui. During the dark days of June the building was saved by the courage of a handful of men. On Sept. 4th, 1870, the Republic was proclaimed at the Hôtel de Ville, and on Oct. 31st the members of the Government of National Defence were insulted and menaced by a band of rioters, who were, however, quickly dispersed by the Garde Nationale. The Commune was proclaimed here on March 26th, 1871, by the Committee of Public Safety, and on the following May 24th the beautiful building was set on fire by its defenders, many of whom perished in the flames.

The magnificent **Interior,** with its allegorical and other frescoes, sculptures, and carvings, forms a veritable gallery of modern French art. From the visitors' entrance (p. 35) a staircase (r.) leads to the Salle des Prévôts, where we meet the guide. On the walls are inscribed the names of the Prévôts des Marchands and the Préfets de la Seine.—At the end of a passage we arrive at the foot of the grand staircases.

Escalier des Fêtes Nord. At the bottom of the staircase are statues of Flowers and Fruit, by *Degeorge*. The paintings in the cupola of the upper landing represent the Republican Months, by *Joseph Blanc*.

Salon d'Arrivée Nord. On the walls are the Joys of Life and on the spandrels, Work, Sunset, Sleep, and Dream, by *Roll*.

Salon d'Entrée. On the ceiling is Nature as Inspirer and Educator; on the frieze, Physical and Intellectual Exercises; and on the spandrels, Physics, Chemistry, Philosophy, and Astronomy, by *Bonis*.

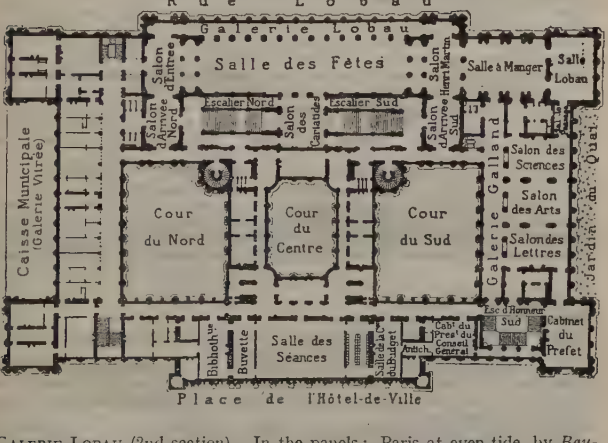
The North Portico of the Salle des Fêtes contains marble statues of Horace and Lesbia by *Guillaume*; in the cupolas are Festive Scenes by *Barrias*.

Galerie Lobau (1st section). In the panels: Fête Champêtre near Paris, by *Clairin*; Souvenir of the Fête Nationale, by *Hippolyte Berteaux*. In the cupolas: Dream, Birth of Paris, Strife, Renaissance, Poetry, Philosophy, and '1789.'

Grande Salle des Fêtes. On the ceiling: the Progress of Music, by *Gervex*; Perfumes, by *G. Ferrier*; Paris inviting the World to her Fêtes, by *Benjamin Constant*; Flowers, by *G. Ferrier*; Progress of Dancing, by *Aimé Morot*. In the N. vaulting, Flanders and Picardy, by *Weerts*; in the W., Algeria, Lyonnais, Languedoc, Gascony, Provence, and Guyenne, by *F. Humbert*; in the E., Berry, Champagne, Brittany, Burgundy, Auvergne, and Lorraine, by *Ehrmann*; in the S., Normandy and the county of Nice, by *P. Milliet*.

Salon des Cariatides. The caryatides are by *Cugnot*. In the centre is a great malachite vase weighing 4 tons, presented by Tsar Alexander III in memory of the visits of the French fleet to Kronstadt and of the Russian fleet to Toulon.

Salle de la Commission des Travaux. In the panels: Comedy, Music, Dance, Toys, and Pantomime, by *J. Chéret*.



Galerie Lobau (2nd section). In the panels: Paris at even-tide, by *Baudouin*; Construction of a Square, by *Blanchon*. The frescoes in the cupolas, by *Georges Picard*, represent History, '1889,' Science, Art, Industry, Peace, and the Awakening.

Salon Henri-Martin. On the ceiling, Apollo and the Muses; in the frieze, Painting and Literature, Music, Sculpture, and Architecture; in the spandrels, Lyric Poetry, Harmony, Sorrow, and Contemplation, by *Henri Martin*.

The South Portico of the Salle des Fêtes contains marble statues of Anacreon and Sappho, by *Guillaume*; in the cupolas are the Hours of the Day and Night, by *H. Lévy*.

Salle à Manger. On the ceiling: Hymn of the Earth to the Sun (in the centre), Harvest and Vintage (at the sides), by *Georges Bertrand*. The sopraporte are by the same artist. Sculptures: W. side, Hunting by *Barrias*, The Toast by *Idrac*, and Fishing by *Falguière*; E. side, Harvest by *Chapu*, Song by *Dalou*, and Vintage by *Crauk*.

The Salle Lobau has panels painted by *Jean Paul Laurens*: Reception of Louis XVI at the Hôtel de Ville on July 17th, 1789 ('The Arch of Steel');

Louis VI granting the first charter to Paris; Etienne Marcel protecting the Dauphin; Suppression of the Maillotin rising; Henri II and Anne Dubourg; Arrest of Councillor Broussel; and portraits of La Reynie and Turgot.

The SALON DE PASSAGE has a panel-painting of the Entry of Louis XI into Paris, by *Tattegrain*, and sopraporte by *Jeannin* and *Cesbron*.

SALON DES SCIENCES. On the ceiling: Apotheosis of the Sciences (in the centre); Meteorology and Electricity (at the sides), by *Besnard*. On the frieze, Teaching and Glorification of Science, by *Lerolle*. In the twelve spandrels, the Sciences by *Carrière*. The medallions of Arago, Ampère, Cuvier, and Lavoisier are by *Marchal*; the sopraporte of Physics and Botany are by *Duez*. Allegorical figures: Air by *Jeanniot*, Fire by *Rixens*, Water by *Berton*, and Earth by *Buland*. Views of the Val-de-Grâce as seen from the Rue de la Santé, by *Luigi Loir*; the Bassin de l'Arsenal, by *Vauthier*; the smaller branch of the Seine at the Pont-Neuf, by *Lépine*; and the Ile de la Grande-Jatte, by *Barau*. The chimneypiece representing the Sciences is by *Cavelier*.

SALON DES ARTS. On the ceiling, the Triumph of Art (in the centre) and the Ideal and Truth (at the sides), by *Bonnat*. On the frieze, Music and Dance, by *Léon Glaize*. In the twelve spandrels are the Arts, by *Chartran*. The medallions of Pierre Puget, Philibert Delorme, Poussin, and Rameau are by *Rivey*. Allegorical figures: Sculpture by *Layraud*, Architecture by *Robert Fleury*, Painting by *Dagnan-Bouveret*, and Music by *F. Flameng*. Views of the Port St-Nicolas by *Lapostolet*, Bougival by *Français*, Bas-Meudon by *G. Colin*, and the Marne at the Pont de Champigny by *Bellel*.

SALON DES LETTRES. On the ceiling, the Muses (in the centre) and Inspiration and Meditation (at the sides), by *Jules Lefebvre*. On the frieze, the Progress of Writing, by *Cormon*. The twelve spandrels, by *Maignan*, represent the Great Works of Literature. Medallions of Molière, Descartes, Victor Hugo, and Michelet, by *Mlle Forget*. Allegorical figures: Philosophy by *G. Callot*, Poetry by *R. Collin*, Eloquence by *H. de Roux*, and History by *Thirion*. Views: the Fontaine de Médicis, by *Guillemet*; the smaller branch of the Seine as seen from the Pont-Neuf, by *Berthelon*; the Place de la Concorde, by *Lansyer*; and the old quarries of Arcueil, by *H. Saintin*. The sopraporte, by *Urbain Bourgeois*, represent History gathering the lessons of the Past and Philosophy freeing Thought. The great chimneypiece, symbolizing Literature, is by *G. J. Thomas*.

The GALERIE GALLAND contains thirty cupola-paintings of Parisian trades, by *Galland*.

The GALERIE DES TOURELLES SUD has cupola-decorations by *Dubufe*. Views: the Bassin des Tuileries, by *Montenard*; Near Jumièges, by *Pelouse*; the Luxembourg Gardens, by *Harpignies*.

SALON D'ARRIVÉE SUD. The panels of Summer and *Winter and the spandrel-paintings of the Seasons are by *Puvis de Chavannes*.

ESCALIER DES FÊTES SUD. In the cupola above the landing are the Songs of the Banks of the Seine. On the upper part of the staircase are two compositions by *Luc Olivier Merson*; lower down are statues of Song and Accompaniment, by *Barrias*.

The following rooms are not shown to the ordinary visitor.

ESCALIER D'HONNEUR SUD or ESCALIER DU PRÉFET. The scheme of decoration symbolizes the Virtues of Paris, and the ceiling-painting by *Puvis de Chavannes* represents Victor Hugo dedicating his lyre to Paris. Here, too, are six stone caryatides by *Carrier-Belleuse*, a bust of Théodore Ballu by *Barrias*, an equestrian figure by *Frémiet*, and symbolical groups by *Delaplanche*, *Schœnewerk*, and *Mathurin Moreau*.

SALLE DE TRAVAIL DES CONSEILLERS MUNICIPAUX. Wall-paintings by *Ed. Detaille*: Enrolment of Volunteers in 1792, Distribution of Eagles in 1807; on the ceiling, Victory leading the armies of the Republic.

SALLE DES SÉANCES, where the Conseil Municipal de Paris and the Conseil Général de la Seine hold their meetings.

BUVETTE DU CONSEIL. The Tavern, a painting by *Jean Veber*.

SALLE DE LA BIBLIOTHÈQUE DU CONSEIL. Towards the Light, ceiling-painting by *Georges Picard*.

The Rue de Rivoli beyond the Hôtel de Ville is continued by the Rue St-Antoine (p. 41) to the Bastille. On either

side of this busy thoroughfare lie interesting old quarters well repaying exploration.

The *Rue Lobau* (Pl. R 71, *F*), on the E. side of the Hôtel de Ville, is bounded on the E. by two large barracks built by Napoleon III (now occupied as annexes of the Hôtel de Ville), between which lies the *Place St-Gervais* (Pl. R 71, *F*). The elm-tree in this square recalls the famous elm of St-Gervais, beneath which justice used to be administered in early days.

At the E. end of the square is the church of **St-Gervais-St-Protais** (Pl. R 71, *F*), founded in the 6th cent. but in its present form an edifice of the 16th cent., mainly in the flamboyant Gothic style. The incongruous façade, however, built by *Salomon de Brosse* in 1616–21, is the earliest example in France of the simultaneous use of the Doric, Ionic, and Corinthian orders. In 1793 the church was converted into a Temple of Youth. Bossuet preached here; Mme de Sévigné was married here; and here are buried Philippe de Champaigne, Scarron, and Crébillon.

At 3 p.m. on Good Friday, 1918, a shell from a German long-range gun struck the N. side of the nave, and the consequent collapse of the roof and falling masonry caused the death of 75 of the crowded congregation and injuries to 90 others. The curé was awarded the Croix de Guerre for his courageous conduct following this disaster.

The **Interior** is impressive from its loftiness and its unity of style. The chapels contain frescoes and paintings. The 1st chapel on the right has a Crucifixion ascribed to *Ph. de Champaigne*; in the 2nd chapel is an altar, by *Lefebure* and *Lebret* (1922), commemorating the victims of the bombardment; in the 5th chapel are an Ecce Homo, a painting by *Rouget*, and 16th cent. glass; in the 6th is a stained glass window (1531) attributed to *Pinaigrier*; in the 9th are the tomb of Michel Le Tellier (d. 1685), Grand Chancellor under Louis XIV, by *Mazeline* and *Hurtrelle* (part of this monument is in the Louvre) and a 14th cent. statue of the Madonna. The Lady Chapel, a remarkable example of flamboyant Gothic (1517), has a fine pendent keystone and 16th cent. stained glass windows attributed to *Pinaigrier*.—The entrance to the sacristy is closed by fine iron gates of the 17th century. —In the choir the stalls are of the 16th cent., and the stained glass is ascribed to the younger *J. Cousin*. In the N. transept is a painting of the Passion, ascribed to *Aldegrever*, a pupil of Albrecht Dürer.—Over the churchwardens' pew, on the S. side of the nave, is a semicircular painting of God the Father, by *Perugino* (part of the Ascension at Lyon).

The famous Chanteurs de St-Gervais sing in this church on certain festivals during the year (unaccompanied plain-song).

The region to the S., between our main thoroughfare and the Seine, a picturesque old quarter which is fast disappearing beneath the housebreaker's hammer, may be explored before we resume our eastward course viâ the Rue St-Antoine (see p. 41).

To the N. of St-Gervais, between the Rue de Rivoli and the Rue François-Miron, is the *Place Baudoyer*, the scene of a desperate struggle during the riots of June, 1848. On the E. side of the little square is the *Mairie of the 4th Arrondissement* (Hôtel-de-Ville), in the style of the late 16th cent., adorned with paintings by Cormon and Comerre.—No. 12 Rue de Rivoli, to the E., was struck by an aerial bomb in April 1918, when 27 persons were killed (tablet).

The Rue François-Miron (Pl. R 71, *F*) contains a great number of old houses. No. 10 was the birthplace of Ledru-Rollin, the Radical politician (1807–74). No. 68, the *Hôtel Beauvais*, designed by Antoine Lepautre (1665), has a fine courtyard, an ornate circular vestibule, and a carved staircase by Martin van Bogaert of Breda, called Desjardins. Anne of Austria and Card. Mazarin watched the entry of Louis XIV and Marie-Thérèse into Paris in 1660 from its balcony. No. 82, the *Hôtel du Président Hénault*, has a beautiful balcony.—No. 26 in the neighbouring Rue Geoffroy-l'Asnier (Pl. R 71, *F*) is the *Hôtel de Chalon-Luxembourg*, built for the Constable de Montmorency and once occupied by Gabriele d'Annunzio; tastefully remodelled in the early 17th cent., the mansion has a handsome door and knocker, and an attractive Louis XIII pavilion at the end of the courtyard (decorations attributed to Boucher and Oudry). No. 30 likewise has a fine door.—No. 7 in the Rue de Jouy (Pl. R 76, *F*) is the **Hôtel d'Aumont*, now the Pharmacie Centrale, built by Levau (1648) and Fr. Mansart (1656). No. 9, a girls' school, dates from 1684.—In the charming old Rue du Figuier (Pl. R 77, *G*), the picturesque No. 17 dates from the 15th cent.; No. 9 has a sculptured head over the door; and No. 8, according to Nodier, was once occupied by Rabelais.—At the corner of the very narrow Rue de l'Hôtel-de-Ville is the **Hôtel de Sens,** built c. 1474–1519 for the Archbishops of Sens, at a time when the bishopric of Paris was suffragan to the metropolitan see of Sens (before 1623); it is older than the Hôtel de Cluny, the only other example in Paris of the domestic architecture of the 15th cent., and is now, after a long period of neglect, municipal property. This is a relic of the group of mansions composing the *Hôtel de St-Paul*, the royal palace of Charles V, Charles VI, and Isabeau de Bavière, demolished in the 16th century. The Lyons mail used to start from here. Imbedded in one of the walls is a cannon-ball of 1830. At the corner of the Rue de l'Hôtel-de-Ville and Rue des Nonnains-d'Hyères is a stone bas-relief representing a *Knife-Grinder.—At No. 15 in the Rue de l'Ave-Maria (Pl. R 77, *G*), beginning opposite the Hôtel de Sens, was the 16th cent. stage-door of the Illustre Théâtre (see below).—In the Rue Charlemagne (Pl. R 77, *G*) the two masks in the courtyard of No. 21 and the graceful door of No. 25 should be noted.—The Rue St-Paul (Pl. R 77, *G*) leads (r.) to the Quai des Célestins, and (l.) to the Rue St-Antoine. No. 8 has a square turret. At No. 51 (l.) diverges the Rue Eginhard, at the end of which is seen the *Poterne St-Paul*, a tower of the wall of Philippe-Auguste. Nearly opposite is the Rue Neuve-St-Pierre, on the site of the graveyard of the royal church of *St-Paul-les-Champs* (demolished in 1796), where Rabelais, Nicot, the Mansarts, the Duc de Biron, and the 'Man in the Iron Mask' were buried.

The Quai des Célestins (Pl. R 77, *G*) continues the Quai de l'Hôtel-de-Ville to the E., opposite the Ile St-Louis. An inscription on No. 32 marks the site of the tennis-court of the Croix-Noire where Molière and the other actors of the *Illustre Théâtre* performed in 1645 (see above). Another tablet commemorates the *Tour Barbeau* in the walls of Philip Augustus. Still another, on No. 28, at the corner of the Rue des Jardins, records that Rabelais died in that street in 1553

(at No. 9, according to tradition). No. 14 is the *Petit-Hôtel Beaumarchais*. At No. 4 the sculptor Barye died in 1875. No. 2, the stately *Hôtel Fieubet*, with an interesting courtyard, was built by J. H. Mansart (1676–81) for the chancellor Gaspard de Fieubet; it has recently been altered and is now the 'Ecole Massillon.' In front of the school are some fragments of a tower of the Bastille (supposed to be the 'Tour de la Liberté,' probably an ironic title), exhumed during the construction of the Métro in 1899 and removed to this spot.

In the Rue Beautreillis (Pl. R 77, *G*), which lies to the N., No. 7 has an old wooden staircase; No. 6 has a curious clock in the courtyard; No. 16 is the birthplace of the dramatist Victorien Sardou (1831–1908); and beneath the carriage-entrance of No. 22, the *Hôtel Mauperthuis*, are some wood-carvings in the purest Louis XIII style.—No. 12 in the Rue Charles-V (Pl. R 77, *G*) was the *Hôtel d'Aubray*, the imposing residence of the Marquise de Brinvilliers, the poisoner (p. 35).

At the end of the Quai des Célestins is the Boulevard Henri-IV (Pl. R 77, 82, *G*), which leads on the left to the Bastille (p. 23) and on the right is carried by the *Pont de Sully* across the river and the E. end of the Ile St-Louis to join the Boul. St-Germain (p. 115; the dome of the Panthéon is seen in the distance). At the junction of the quay and boulevard lies the *Caserne des Célestins* (Pl. R 82, *G*), the barracks of the Garde Républicaine, built on part of the site of a famous Celestine monastery founded in 1365.

The **Quartier de l'Arsenal,** named after the arsenal established here by Henri IV with Sully as Grand Master of the Artillery, is bounded on the W. by the Boul. Henri-IV and on the E. by the Boul. Bourdon, which overlooks the *Gare d'Eau de l'Arsenal*, a dock constructed out of part of the moat of the Bastille. At Nos. 1–3 Rue de Sully is the **Bibliothèque de l'Arsenal** (Pl. R 77, *G*; open 10–4, except on Sun., holidays, and the last fortnight in Aug.), founded by Marc Antoine de Paulmy, governor of the Arsenal, and installed in the former residence of the Grand Master, of which several rooms with their furniture have been preserved.

The library possesses 11,000 MSS., 730,000 printed vols., and 120,000 engravings; it is noted especially for its incomparable series of illuminated MSS. and its almost complete collection of French dramatic works. Among the interesting documents are the papers of the Bastille, souvenirs of the 'Man in the Iron Mask' and Latude (p. 23), the documents of the 'Affair of the Diamond Necklace' (p. 335), Dangeau's journal, and the letters of Henri IV to the Marquise de Verneuil. St. Louis's Book of Hours and Charles V's Bible are shown also.—Nodier, Merimée, and Anatole France were librarians here.

The Rue St-Antoine (Pl. R 76, 82, *F, G*), a picturesque and ancient street named after a vanished abbey and intimately connected with the story of the various revolutions, continues the Rue de Rivoli (p. 38) to the E., beyond the

Rue François-Miron and Rue Pavée. At No. 101 is the entrance to the *Lycée Charlemagne*, which occupies a house of the Jesuits (17th cent.); in the courtyard are the picturesque remains of the 'Hôtel du Prévôt de Paris.'

The adjoining church of **St-Paul-St-Louis** (Pl. R 76, *F*), or the *Grands-Jésuites*, was built for the Society of Jesus by Louis XIII in 1627–41, and was originally dedicated to St. Louis only, the name of St. Paul being added in 1801 to commemorate the demolished church of that name (p. 40). It was designed by Père Fr. Derrand, and its florid style, founded on that of the Italian churches of the 16th cent., is the earliest example of the Jesuit school of architecture in France. The dome is the second oldest in Paris, having been preceded only by that of the Carmes. Richelieu said his first mass here. The handsome baroque portal is by Père Martel Ange, the statues on the façade by Lequesne, Préault, and Etex. The interior, of the Corinthian order, is over-decorated but imposing. The shell-shaped holy-water basins were presented by Victor Hugo at the christening of his first-born son. A bust behind the pulpit commemorates the famous preacher Bourdaloue (d. 1704). In the left transept is a painting of Christ in the Garden of Olives, a fine early work by *Delacroix* (1827); in the right transept is a painting of Louis XIII with a model of the church, and St. Louis, by *Simon Vouet*; and on the left of the high altar is a Mater Dolorosa, by *Germain Pilon*.

No. 62, farther on in the Rue St-Antoine, is the **Hôtel de Sully*, built by Jean Ducerceau in 1624–30 on part of the site of the Palais des Tournelles (p. 43) and purchased in 1634 by Sully, the minister of Henri IV. It has a richly sculptured façade and courtyard and now contains the architect M. Charles Normand's collections and library illustrating 'Vanished Paris' and 'International Vandalism' (adm. on written application). No. 21, the *Hôtel de Mayenne* or *Hôtel d'Ormesson* (now the Ecole Commerciale des Francs-Bourgeois), with its turret and charming staircase, is likewise by Ducerceau (1613). The Rue de Birague, on the left, leads viâ a charming gateway to the Place des Vosges (p. 43). The *Temple de Ste-Marie*, now a Protestant church, farther on in the Rue St-Antoine was originally the chapel of the convent of the Visitation, a circular building of graceful outline, erected by Fr. Mansart in 1632. Fouquet (d. 1680) and Charles de Sévigné (killed in a duel in 1651) were buried here. During the Revolution it was a club. At the beginning of the Rue des Tournelles (l.; see p. 43) is a bronze statue of *Beaumarchais* (see p. 23), by L. Clausade (1895). Opposite is the Rue Lesdiguières, where Balzac hired a garret at No. 9 at 3 sous a day on his first arrival in Paris. A tablet on No. 5

Rue St-Antoine marks the position of the entrance court of the Bastille (p. 23), by which the mob gained access to the fortress. Near the junction of the Rue St-Antoine with the Place de la Bastille (p. 23) is the site of the great barricade of 1848, where Abp. Affre was shot while exhorting the people to peace. This spot was also one of the last strongholds of the Communards in 1871.

6. THE DISTRICTS TO THE NORTH OF THE RUE DE RIVOLI AND RUE ST-ANTOINE.

Métro stations: *Bastille* (lines 1 and 5); *St-Paul* and *Hôtel-de-Ville* (line 1); *République* (lines 3 and 5); *Temple* and *Arts-et-Métiers* (line 3); *Réaumur-Sébastopol* (lines 3 and 4).—Omnibuses and Tramways, see Appx., pp. 1–8.

The ***Quartier du Marais**, a fashionable district down to the 18th cent. and one of the most interesting parts of old Paris, forms a triangle with its apex at the Place de la République (Pl. B 78, 84, *E*, *F*) and its sides defined by the Rue du Temple (Pl. B 79, *F*) on the W., the Rue de Rivoli (Pl. R 76, *F*) and Rue St-Antoine (Pl. R 76, 82, *F*, *G*) on the S., and the boulevards on the E. Many of its interesting old mansions have fallen from their high estate and are occupied as factories, offices, and shops, and there is a scheme on foot for modernizing the whole of this old-world quarter.

Parallel with the S. part of the Boul. Beaumarchais is the Rue des Tournelles (Pl. R 81, *F*), No. 28 in which is a fine mansion built for himself by Jules Hardouin-Mansart (1646–1708) containing two ceiling-paintings ascribed to Mignard. It was partly occupied at one time by the cultured and fascinating courtesan Ninon de l'Enclos (1616–1706). Beyond a synagogue the Rue des Tournelles crosses the Rue du Pas-de-la-Mule, leading from the Boul. Beaumarchais (on the right) to the Place des Vosges (on the left).

The ***Place des Vosges** (Pl. R 81, *F*), the heart of the Marais, a large square surrounded by houses in red-brick with stone facings, was built on a uniform plan with a series of galleries on the street-level and, though now somewhat lonely and neglected, it has preserved its ancient aspect. It is approached direct from the Rue St-Antoine viâ the Rue de Birague (p. 42).

The square occupies the site of the royal *Palais des Tournelles*, the residence of the Duke of Bedford, regent of France after the death of Henri V; in 1565 this was the scene of the tournament fatal to Henri II (see p. 35) and was abandoned in consequence by his widow Catherine de Médicis. The site was then used as a horse-market and here in 1578 took place the famous duel between the three partisans of Guise and the three 'mignons' of Henri III. The square was laid out in its present form probably by Baptiste Ducerceau for Henri IV as the *Place Royale* and opened in 1604; the king's pavilion was above the gateway in the centre of the S. side, while the queen's was the corresponding building opposite. In the reign of Louis XIV this was one of the most fashionable addresses in Paris and the centre of the 'Nouvelles Précieuses' satirized by Molière. It acquired its present name in 1799, the department of the Vosges having been the first to discharge its liabilities for the Revolutionary Wars.

At the corners of the square are fountains, and in the centre is a poor equestrian statue of *Louis XIII*, by Cortot and Dupaty, erected in 1818 in place of its famous predecessor, destroyed in 1792.—Adjoining No. 1, the *Hôtel de Coulanges* (1606), is the pavilion in which Mme de Sévigné was born in 1626 (entrance in the Rue de Birague). No. 3 is the *Hôtel d'Estrades*; No. 7 the *Petit-Hôtel de Sully*. No. 9, the *Hôtel de Chaulnes*, was the residence of Mme Rachel (d. 1858), the tragedian, and is now occupied by the *New York School of Fine and Applied Art* (adm. Mon. 10–4). No. 21 was the mansion of Card. de Richelieu (1615), in front of which was fought in 1627, on the very day after the cardinal's edict against duelling, the famous duel of François de Montmorency and Des Chapelles against Bussy and Beuvron. No. 24, the *Hôtel de Vitry*, was the first house in the square to be completed. No. 14 occupies part of the *Hôtel Dangeau* (comp. p. 265). Théophile Gautier and Alphonse Daudet lived for a while at No. 8.

No. 6 in the Place des Vosges is the ***Musée Victor-Hugo** (Pl. R 81, *F*), installed in 1903 in the house of which the poet Victor Hugo (1802–85) occupied the second floor from 1833 to 1848. The house, built in 1610 for the Maréchal de Lavardin (d. 1619), was subsequently the residence of the courtesan Marion Delorme (d. 1650). The museum is open daily 10–4 (Tues. 12.30–4) except Mon. and holidays; adm. free on Thurs., Sun., and holidays, on other days 2 fr. Curator, M. Raymond Escholier.

Staircase. On the walls and landings are drawings and water-colours to illustrate Hugo's works, by *Rochegrosse*, *L. Boulanger*, *Célestin Nanteuil*, *Emile Bayard*, *Geoffroy*, *Tony Johannot*, *Jean-Paul Laurens*, and others. There are also a number of interesting posters and caricatures, and, between the first and second floors, a bas-relief in glass paste of the Apotheosis of Hugo, by *H. Cros*; *Flameng*, Hugo in 1872; *Grasset*, Eviradnus; between the second and third floor, *Rochegrosse*, The Burgraves; *Geoffroy*, Jean Valjean and Cosette; *Bayard*, Cambronne; *Cabanel*, Titan; *J. P. Laurens*, Satan.

First Floor. Room I: *Willette*, Gavroche at the barricades; *Carrière*, Fantine deserted; *Devambez*, Jean Valjean before the tribunal at Arras; *Rioult*, Claude Gueux; *L. O. Merson*, Esmeralda and Quasimodo. The bust of Hugo is by *Schœnewerk* (1879).

Room II contains a series of the most interesting of Hugo's drawings; busts of Hugo by *Rodin* and by *David d'Angers* (1838), and of Paul Meurice, who commissioned most of the paintings in the museum, by *Sicard*.

Room III: *Fournier*, Hernani; *Roybet*, Don César de Bazan; *Fantin-Latour*, Satyr; *Gavarni*, Costumes for Lucrezia Borgia; *Bonnat*, Portrait of Hugo; *Besnard*, First performance of Hernani at the Théâtre Français (note Gautier in his red waistcoat); *Henner*, Sara la baigneuse ('Les Orientales'); *Baudry*, Eve; *Aug. de Châtillon*, Hugo and his second son François Victor (1836); *Bastien Lepage*, Portrait of Hugo. The small bust is by *Rodin*.

Second Floor. Ante-room: *Raffaelli*, Fête on Hugo's 80th birthday; *Roll*, The lying-in-state at the Arc de Triomphe (p. 16); *Chifflard*, Portrait of Hugo; *Jeanniot*, Hauteville House, Hugo's home in Guernsey.—The Dining Room contains furniture designed by Hugo and a table with inkstands belonging to Hugo, George Sand, Dumas père, and Lamartine, with their autographs.—The Drawing Room contains painted wood-carvings by *Hugo* ("His style," says M. Henri Houssaye, "derives from the Gothic and the Chinese").—Room 4 (Musée Intime); portraits, costumes, and decorations; *Dalou*, Head of Hugo, modelled the day after his death.—Room 5 is a reconstitution of the room in which Hugo died (see p. 73), with portraits by *Bonnat* and *Falguière*.

Third Floor. Room 1. *J. P. Laurens*, Death of Baudin.—Rooms 2 & 3. Writers and artists of the Romantic School.—Room 4. Library (4000 vols.) with a complete set of first editions, many with interesting dedications.

Near the N.W. corner of the Place des Vosges we reach the Rue des Francs-Bourgeois (see below) and the Rue de

Turenne, two of the chief streets of the Marais, both full of interest for the lovers of old French architecture and history.

The Rue de Turenne (Pl. R 76, *F*), which begins at the Rue St-Antoine on the S., runs due N. In the court of No. 23 is the *Hôtel de Villacerf*, built c. 1660, with a fountain. No. 36 was once occupied by Catinat. At No. 41 is the *Fontaine de Joyeuse* (1687). No. 54 is the *Hôtel de Gourgues*, dating from the early 18th cent. and now a communal school. No. 56 was for a time the home of Scarron (1610–60) and his wife Françoise d'Aubigné (1635–1719), afterwards Mme de Maintenon. No. 60 is the *Hôtel du Grand-Veneur*.—The church of **St-Denis-du-St-Sacrament** (Pl. B 85, *F*) was rebuilt by Godde in the neo-Grecian style of 1835 and occupies the site of the mansion of the famous Marshal de Turenne. The interior, of the Ionic order, has a fine Pietà by E. Delacroix (badly lit), wall-paintings by Abel de Pujol, a statue of St. Geneviève by Perraud (1868), and other sculptures.

No. 5 in the Rue Thorigny (Pl. B 80, *F*) is the *Hôtel de Juigné*, one of the most sumptuous old mansions in Paris, built in 1656 for Aubert de Fontenai, the financier, and popularly known as the 'Hôtel Salé' on account of the profits its owner had made out of the salt tax. The grand staircase is especially fine.

The *Rue des Francs-Bourgeois (Pl. R 76, *F*), with several interesting side-streets, leads to the N.W. to join the Rue des Archives. It takes its name from the citizens who, being vassals to a feudal lord, were exempt from municipal taxes. At the corner of this street and the Rue de Sévigné is the **Musée Carnavalet** (see Rte. 23), in a house once occupied by Mme de Sévigné.

In the Rue de Sévigné (Pl. R 76, *F*), to the right, is the *Lycée Victor-Hugo* (No. 27), a girls' high school occupying part of the site of the Couvent des Filles-Bleues. No. 29, formerly the *Hôtel Le Peletier de St-Fargeau*, built by P. Bullet in 1687, is now the **Bibliothèque Historique de la Ville de Paris** (Pl. R 76, *F*; open daily to readers 10–4 in summer, 10–5 in winter; closed on Sun., holidays, and in Aug.), founded to replace the historical library of the Hôtel de Ville, which was destroyed in 1871. It possesses 240,000 vols. and 25,000 MSS. relating to the history of Paris and the Revolution, 7000 plans (from the 16th cent. onwards), etc. It is also the seat of the *Institut d'Histoire, de Geographie, et d'Economie Urbaines*. The former orangery is destined to contain a *Musée Lapidaire*, consisting mainly of fragments excavated beneath the streets of Paris.—No. 52, opposite the little *Square du Parc-Royal*, is a well-preserved example of the 18th cent. style. The fire station at the other end of the street (Nos. 7–9), near the Rue St-Antoine, was formerly the *Hôtel Pinon de Quincy*. No. 11, the *Petit-Hôtel Lamoignon*, was in 1790 the Théâtre du Marais, managed by Beaumarchais, and is built of material from the Bastille and the church of St-Paul (p. 40).

In the Rue Payenne, the next turning to the right (N.) from the Rue des Francs-Bourgeois, is the 18th cent. house (No. 5) in which died Clotilde de Vaux (1846), the friend of Auguste Comte. Since 1905 it has been used as a *Positivist Chapel* on the lines laid down by Comte (adm. 10–4, except Mon. and Fri.). Nos. 11 and 13 are good examples of early 18th cent. mansions.

The Rue Pavée, leading left (S.) from the Rue des Francs-Bourgeois, has several fine old houses, including (at the corner) the **Hôtel Lamoignon* (No. 24), built in 1594 for Diane de France, the legitimized daughter of Henri II, but named after Lamoignon, president of the Parlement de Paris (1658), a later occupant, to whom its many embellishments are due. In this street stood until 1851 the notorious prison of *La Force*, where 164 victims of the Revolution, including the Princesse de Lamballe (p. 27), were massacred.

Farther on in the Rue des Francs-Bourgeois are the handsome red-brick *Hôtel de Jean de Fourcy* (No. 30), with a bust of Henri IV, and the *Hôtel d'Albret* (No. 31), dating from

c. 1550 but rebuilt in the 18th century. At No. 38 is a curious little alley, with projecting cornices and latticed windows and an inscription referring to the assassination of the Duke of Orleans (see below). Nos. 34, 25, and 47 also are worth a glance.—Farther on the Rue Vieille-du-Temple diverges on the right and left.

The Rue Vieille-du-Temple (Pl. R 76, B 80, *F*), connecting the Rue de Rivoli with the Boul. du Temple (p. 23), is another street with many interesting old houses, such as No. 15 (the *Hôtel de Vibray*), No. 36 (with a charming door), No. 43 (the *Hôtel de Bragelonne*), and No. 44 (with a pretty door and fine staircase). No. 47, the **Hôtel de Hollande*, stands on the site of the house of the Maréchal de Rieux, in front of which the Duke of Orleans was assassinated in 1407 by the hired bravos of the Duke of Burgundy (see above). The present house, built by Cottard in 1638, with a finely carved oaken door and a large bas-relief of Romulus and Remus in the courtyard, was the residence of the Dutch ambassador in the reign of Louis XIV. Later it was the home of Caron de Beaumarchais, who wrote his 'Mariage de Figaro' here and in 1788 turned the house into a provident institution for poor nursing mothers. A few houses beyond No. 54 (15th cent.; at the corner of the Rue des Francs-Bourgeois) stood the *Hôtel Barbette*, the favourite residence of Queen Isabeau de Bavière, of which the pretty Gothic turret of the *Hôtel Hérouët* (1528; restored in 1886) is sometimes considered to be a relic. At No. 90 was, from 1631 to 1673, the Théâtre du Marais (p. 138), where the first performance of Corneille's 'Le Cid' took place. No. 87, the **Hôtel de Rohan**, known also as the *Hôtel de Strasbourg* and the *Palais Cardinal*, was begun in 1704 by *Pierre Delamair* for Cardinal de Rohan, on ground once belonging to the Hôtel de Soubise. It was successively occupied by four cardinals of the Rohan family, all of whom were bishops of Strasbourg; the most famous was the Cardinal de Rohan implicated in the 'affair of the diamond necklace' (p. 335). From 1809 to 1925 the mansion was occupied by the Imprimerie Nationale (p. 158), and the house and gardens are now (1927) undergoing a thorough restoration. In the second court is a good relief of Horses being watered, by *R. Le Lorrain*; and the 'Cabinet des Singes' contains paintings of apes by *Chr. Huet* (1745–50) and decorations by *Boucher*.—Nos. 102–110, formerly the *Hôtel d'Epernon*, are good examples of the 18th cent. style; the courtyard of No. 102 and the gateway of No. 110 are especially noteworthy.

In the Rue Barbette (Pl. B 80, *F*), opposite the Hôtel de Rohan, No. 8 is the *Hôtel de Choisy* and No. 17 has a door with two medallions.—Some of the

houses in the Rue de la Perle (Pl. B 80, *F*) are interesting.—In the Rue des Quatre-Fils (Pl. B 80, *F*), Nos. 16 and 20 have fine doorways, and No. 22 was the residence of the celebrated Marquise du Deffand (1697–1780), whose salon was frequented by Voltaire, Montesquieu, D'Alembert, Horace Walpole, and other distinguished men.—In the Rue Charlot (Pl. B 80, *F*) are several 16–18th cent. houses and the church of *St-Jean-St-François*, built in 1623 as a Capuchin chapel and enlarged in the 19th century. It contains a large number of paintings (badly lighted), eight tapestries depicting the Miracle of the Host at the Billettes (p. 49), and, in the choir, statues of St. Francis of Assisi by Germain Pilon and St. Denis by Jacques Sarrazin. In the sacristy are preserved the sacred ornaments used at the celebration of mass at the Temple on the morning of Louis XVI's execution.—The parallel Rue de Saintonge (Pl. B 80, *F*) likewise contains a number of old houses, among which No. 20 was Robespierre's residence immediately before his execution.

Farther on in the Rue des Francs-Bourgeois is the head office of the *Crédit Municipal* or *Mont-de-Piété* (Pl. B 80, *F*; entrance No. 18 Rue des Blancs-Manteaux), the chief government pawnbroking establishment, founded by Louis XVI in 1777 and reorganized by Napoleon III. In the Cour de l'Horloge are lines marking the course of the city walls of Philip Augustus (p. xvi); a remnant of the wall is visible at 14 Rue des Guillemites. On this side of the building stands *Notre-Dame-des-Blancs-Manteaux*, an unimportant church which belonged to a vanished convent of Servite nuns.

The Rue des Francs-Bourgeois ends at the Rue des Archives, and at the right-hand corner stands the **Archives Nationales** (Pl. B 80, *F*), or *Record Office*, founded in 1795 and housed since 1808 in the old Hôtel de Soubise, the greater part of which was built by *Delamair* in 1706–12, on the site of the mansion of the Ducs de Guise (comp. p. 49), and continued by *Boffrand* until 1745. In the 19th cent. two new buildings in the Rue des Quatre-Fils and Rue des Archives were added for the storage of documents, and the institution has absorbed likewise the Hôtel d'Assy and the adjoining house in the Rue des Francs-Bourgeois. The gateway, with a figure of History, after *Delacroix*, in the tympanum, leads to the Cour d'Honneur, which is surrounded by a splendid colonnade and has sculptures by *Robert Le Lorrain* on the façade. The beautiful chapel by *Nicolò dell' Abate*, a survival from the Hôtel de Guise, is seldom shown.—The number of documents stored in the Archives is over 600,000. The Salle de Travail (reading room) is open daily from 10 to 5 (except on Sun. and holidays) on previous application at the Bureau de Renseignements (inquiry office).

The Musée des Archives, or *Musée Paléographique*, where the chief treasures of the office are exhibited, is open on Sun. from 1 to 4, but visitors are escorted round on Thurs. also between 12 and 4 on application. Brief but admirable catalogue (1922), 2½ fr. Umbrellas, parcels, etc., must be left

at the cloak-room (vestiaire).—This interesting collection of historical documents is displayed in seven rooms on the first floor, several of which have retained their 18th cent. paintings, woodcarvings, and other decorations.

In the Vestibule, which we enter from the end of the courtyard, are impressions of the seals of the kings and emperors of France.

The Staircase has ceiling-paintings by *Jobbé-Duval*. On the landing are busts of keepers of the Archives and impressions of royal, feudal, and official seals.

First Floor. Room 1 was formerly the guard-room but has been altered. The woodcarvings are of the Louis XVI periods. On the wall, to the right, is a clumsy painting of the 'Typus Religionis' representing the Church and the religious orders sailing towards the harbour of Salvation in a ship steered by the Jesuits; this painting, confiscated as seditious in 1762, formerly hung in the church of the Collège de Billom in Auvergne. On the same side are chairs and a table of the Parlement de Paris, and the chair of Bailly, president of the National Assembly (1789). Opposite is a Gobelins tapestry (Tournament in the 15th century) after *J. P. Laurens*. At the other end of the room is the 'Cabinet Vert,' a reconstructed room from the Hôtel de Guise, with decorations from La Fontaine's fables; on the left, keys from the Bastille and a model of the fortress presented to the Constituent Assembly on July 14th, 1790, by the 'patriot' Palloy.—Cases 1–57 are devoted to documents relating to the Merovingian, Carolingian, and Capetian periods: Case 14, Will of the Abbé Suger; 23, Will of Philip Augustus; 41, Register of the council of the Parliament of Paris with a drawing of Joan of Arc by the registrar; 40 and 42, Letters of Charles the Bold and other 15th cent. personages; 44, Autograph of the historian Philippe de Comines; 46 and 47, Letters of Francis I; 52, Letter of Jeanne d'Albret, mother of Henri IV; 57, Edict of Nantes (1598), with Henri IV's signature.—Documents relating to various states of Europe (autographs of Charles V, Christina of Sweden, etc.), Africa (autographs of Abd-el-Kader), Asia (letter from Tamerlane to Charles VI, 1402; letter of the Sultan Solyman II to Francis I), and America (letters of Benjamin Franklin and Washington). Documents concerning the relations of France with foreign countries (treaties of Brétigny, Westphalia, etc.); autographs of British sovereigns, etc.

Room 2 is a passage now used as a library. Above the door to R. 3 is a *Bathing Venus, by *Boucher*; above the other door, Toilet of Venus, by *Carle Vanloo*.

Room 3 is the former bedroom of the Princesse de Soubise and has mythological bas-reliefs of wood. The paintings comprise two sopraporti, the Graces presiding over the education of Cupid, by *Boucher*, and Minerva teaching a girl to weave tapestry, by *Trémolières*; and two pastoral scenes by *Boucher*. Case 60, Wax tablet of Jean Sarrazin with St. Louis's household accounts; 61, 63, and 64, Curious miniatures, armorial register of the Order of the Saint-Esprit; 66, Treaty of the Pyrenees; 68, Revocation of the Edict of Nantes (1685).

Room 4, formerly the Salon Ovale, the princess's winter drawing-room, has admirable decorations by *Boffrand* and paintings by *Charles Natoire* (Story of Psyche). Autographs of celebrities of the time of Louis XV, Louis XVI, and the Revolution. Case 78, Oath of the Jeu de Paume; 84, Will of Louis XVI and Marie Antoinette's last letter, written to Mme Elisabeth from the Conciergerie; 81, Constitution of 1791; 82, the 'Livre Rouge,' a register of secret payments made by the court, found among the papers of Louis XVI; Constitution of 1793, Constitution of the year III (1795–96), and Constitution of the year VIII (1800–1).

Room 5. Sopraporti: Mercury educating Cupid, by *Boucher*; Sincerity, by *Trémolières*; Secrecy and Prudence, by *Restout*; Castor and Pollux, by *Carle Vanloo*. Autographs of the time of Louis XV, Louis XVI, and the Revolution; Case 89, Documents of the Damiens trial; 105, Official report of the Fête de la Fédération, July 14th, 1790.

Room 6, or Salle du Dais, with paintings by *C. Vanloo* (Boreas and the traveller) and *Restout* (Mercury and the woodman). Autographs of celebrities of the Revolution, Consulate, and Empire; Case 118, Letter of Sanson the

executioner referring to the execution of Louis XVI and the official report on the execution; 124, Letter of Charlotte Corday; 127, Letter of Parmentier on the cultivation of the potato; 129, The sentence on the Girondins; 132, Minutes of the sitting of the Commune on the night of July 27th, 1794 (le 9 Thermidor); 139, Minute of the Treaty of Campo Formio (in Bonaparte's handwriting); 141, the Concordat (1801); Creation of the Legion of Honour; 145, Decree of Moscow concerning the Théâtre-Français (1812). Bust of Napoleon, by *Chaudet*; Colours of the 4th cavalry regiment (1790–94).

Room 7, formerly the Boudoir. Flag used by Napoleon III in his attempted coup d'état in 1840; artistic book-bindings with the arms of sovereigns and princes; keys of towns captured by the Republican armies; coins and medals.

The Ground Floor, formerly the apartment of the Prince de Soubise, is shown on request (gratuity). From the entrance vestibule we pass through the reading-room and the 'petit-dépôt.'

Room 1, formerly the bedroom, contains the following paintings: *Trémolières*, Marriage of Hercules and Hebe; *Carle Vanloo*, Mars and Venus; *Restout*, Neptune and Amphitrite; *Boucher*, Aurora and Cephalus. The 18th cent. tapestry depicts the Condemnation of Haman. The table with bronze Louis XV decorations stood in the audience-chamber of the Committee of Public Safety, and the wounded Robespierre was laid upon it on the night of July 27th, 1794 (comp. p. 36).

Room 2, formerly the summer drawing-room, is oval in shape, and is decorated with delicately carved panels and groups of figures in high-relief by *L. S. Adam* and *J. B. Lemoine* (Music, Justice, Painting and Poetry, History and Fame, Astronomy, Architecture, Comedy, and Drama).

Room 3, the former Grand Cabinet, contains sopraporti by *Restout*, Apollo teaching Cupid to play the lyre, and *Trémolières*, Diana disarming Cupid.

The Rue des Archives (Pl. R 71, B 80, *F*) begins on the S. at the Rue de Rivoli, opposite the Rue Lobau (p. 39). On the right (No. 24) is the *Temple des Billettes* (Pl. R 71, *F*), built in 1756 for the Carmelites, but used since 1812 as a Lutheran church. It occupies the site of a house where, in the 13th cent., a Jew attempted to destroy the sacred Host, which was miraculously saved (comp. p. 35). A pretty 15th cent. cloister on the N. is a relic of the former convent. In the next cross-street on the right, the Rue Ste-Croix-de-la-Bretonnerie, is the *Hôtel Le Peletier de Mortefontaine* (No. 20), dating from the 17th cent., with a handsome gateway and courtyard. On the right of the Rue des Archives, at the corner of the Rue des Blancs-Manteaux, is the *Cabaret de l'Homme-Armé*, a tavern which was in existence as early as 1432; it has a railing and wrought-iron sign of the 18th century. The handsome Gothic gateway flanked with turrets at No. 58 was formerly the entrance to the *Hôtel de Clisson*, built by the Constable in 1371, known as the *Hôtel de Guise* from 1553 to 1688, and now belonging to the Archives (p. 47). Bolingbroke, afterwards Henry IV, gave a farewell banquet there in 1399 before setting forth to win the crown of England. Next follow a number of 17th or 18th cent. houses, of which No. 70 was the house where Lamennais (1782–1854), the independent religious writer, died, and No. 78, built by P. Bullet, with a beautiful staircase, was the residence of Marshal Tallard (1712), vanquished at Blenheim; it has a fine staircase at the end of the court.

The Rue de Braque (Pl. B 75, *F*), opposite the Archives, has some interesting old houses (Nos. 4, 6, 8), and in the Rue des Haudriettes (Pl. B 80, *F*) are a pretty fountain with a Naiad by Mignot (1765) and an interesting courtyard at No. 4.

The densely populated **Quartier du Temple**, which derives its name from the house of the Knights Templars (see below), lies to the S. of the E. part of the Rue de Turbigo. Its chief streets are the Rue du Temple and Rue St-Martin.

The Rue du Temple (Pl. R 71, B 75, 79, *F*) unites the Place de l'Hôtel de Ville (p. 35) with the Place de la République (p. 22) and contains several interesting buildings. An inscription on No. 17 indicates the site of the house of Bertrand Duguesclin (1372–80), the doughty foe of the English. The square turret on No. 24 dates from 1610. The gable of No. 61 is a relic of the nunnery of Ste-Avoye. At No. 62 Anne de Montmorency, Constable of France, died in 1567. No. 71, the *Hôtel de St-Aignan*, built by Lemuet in 1640–50, has a fine gate and courtyards. No. 79, the *Hôtel de Montmor*, dates from 1650 and has a great gateway and a charming pediment in the courtyard. Nos. 101–103 are the *Hôtel de Montmorency* (entrance, No. 5 Rue de Montmorency). No. 115 was the residence of Jean Bart (1650–1702), the famous privateer, who was created Admiral of the Fleet by Louis XIV.

After passing the Rue Réaumur (p. 24) and its continuation to the right, the Rue de Bretagne, we reach the large **Square du Temple** (Pl. B 79, *F*), gardens laid out on the site of the old stronghold of the Knights Templars, the headquarters of the order in Europe, occupied after 1313 by the Order of St. John of Jerusalem.

During the Revolution the Tour du Temple was used as a prison, and here Louis XVI and the royal family were brought in Aug. 1792. The king went hence to the guillotine on Jan. 21st, 1793; on Aug. 2nd Marie Antoinette was removed to the Conciergerie; on May 9th, 1794, Mme Elisabeth was carried off to execution; the Dauphin (Louis XVII) is believed to have died here on June 9th, 1795; and the sole survivor, Mme Royale, was released on Dec. 19th, 1795. The tower was demolished by Napoleon I, and the last vestiges were removed under Napoleon III. A plan of the Temple and the Quartier des Enfants-Rouges as they were in 1793 has been fixed on the wall of the Ecole Maternelle, at the corner of the Rue Dupetit-Thouars and Rue Gabriel-Vicaire (Pl. B 79, *F*).

The precincts of the Temple were formerly a sanctuary for insolvent debtors, and here in 1765 J. J. Rousseau was sheltered from arrest by the Prince de Conti. A house which once stood in front of the Tour du Temple was the scene of Philippe de Vendôme's famous supper-parties, at which the abbé-poet Chaulieu (1636–1720) was a frequent guest.

The gardens of the Square du Temple are embellished with bronze statues: 'This age is pitiless,' by *Schœnewerk*; the Harpooner, by *Felix Richard*; the Retiarius, by *Noël*; Diogenes, by *Marioton*; *Béranger (1780–1857), by *Doublemard*.—On the E. side of the square is the *Mairie of the 3rd Arrondissement* (Temple).

The *Marché du Temple* (Pl. B 79, *F*), an open-air market for all kinds of second-hand goods, was rebuilt in cast-iron in 1863–65.

Farther on in the Rue du Temple, beyond the square, is **Ste-Elisabeth** (Pl. B 79, *F*), a church founded by Marie de

Médicis in 1628 for a Franciscan nunnery and finished in 1646. The façade is a copy of Santa Maria Novella at Florence. The chief feature of the interior, which is in the Ionic style, is the woodwork, including, in the ambulatory, late 16th cent. *Woodcarvings from the abbey of St-Vaast at Arras (scenes from the Old and the New Testament; badly lighted). The fine marble font dates from 1654. The choir-gallery and lady-chapel were added in 1826.—The Rue du Temple now joins the Rue de Turbigo and ends at the Place de la République (p. 22).

The straight Rue St-Martin (Pl. R 66, B 75, 73, *F*, *E*), leading from the Pont Notre-Dame (p. 93) to (⅝ m.) the Porte St-Martin (p. 20), was once the great Roman road to the northern provinces. Near the S. end and half-hidden by houses is **St-Merri** (Pl. B 75, *F*), or *St-Méderic*, a Gothic church built in 1520–1612 on the alleged site of the saint's cell (7th cent.). The W. front and portal, though unfinished, are remarkable for their rich and eccentric ornamentation. The tocsin from the tower of St-Merri gave the signal for many revolutions. The interior (entrance in the Rue de la Verrerie), which has double aisles on the right and a single aisle with communicating chapels on the left, was disfigured in the 18th cent. by the alterations of *Boffrand* and the brothers *Slodtz*. The elegant arrangement, however, of the ground-plan, the carving of the keystones, the branching ribs of the vaulting beneath the crossing, the lateral rose-windows, some of the woodwork, and the fragmentary 16th cent. glass, still deserve admiration. The chapels contain numerous paintings and frescoes executed about the middle of the last cent., the subjects of which are given in the notices hanging on the pillars.

The old quarter around St-Merri, between the Rue St-Martin and the Rue du Temple, with its narrow and picturesque streets, is one of the poorest parts of Paris; it retains a number of interesting old houses, which, however, are fast being demolished. The Rue de la Verrerie (Pl. R 71, *F*) was once the glass-workers' quarter. The Rue Brisemiche retains (on No. 29) the old staples and hooks by which chains were fastened across the street to defend it in troublous times. Other interesting streets are the Rue St-Merri and Rue des Etuves. The Rue de Venise (Pl. B 75, *F*), which used to be the home of the usurers and is now given up to cheap lodging-houses, is one of the oldest and most curious streets in Paris and retains its cut-throat appearance of the 14th cent.; No. 27 was the *Cabaret de l'Epée-de-Bois*, frequented by Louis Racine and Marivaux. No. 28 in the Rue Michel-le-Comte, a noteworthy 18th cent. mansion, was probably the birthplace of Mme de Staël (1766). In the Rue de Montmorency, No. 51, the *Maison du Grand-Pignon*, was the residence of the charitable Nicolas Flamel and his wife Pernelle (restored inscription of 1407). No. 13 in the Rue Chapon, with an interesting court, was the house of the Archbishops of Rheims. The Rue des Lombards (Pl. B 70, *F*), facing St-Merri, was, like Lombard Street in London, named after the Lombard money-lenders who lived there, and this is one of the reputed birthplaces of Boccaccio (more probably at Certaldo). In the Rue Quincampoix (Pl. B 75, *F*), Nos. 10, 12, and 14 have rococo façades; No. 34, the *Hôtel de la Reynie*, has 17th cent. ironwork. At No. 43 John Law (1671–1729), the celebrated Scottish financier, established his Mississippi bank.

After an unprecedented success, both in the American and Asiatic commerce of France and in its internal financial affairs, he ended in a bankruptcy (1720) more catastrophic even than the English 'South Sea Bubble' of the same year.

Farther on the Rue St-Martin No. 89 has a 17th cent. bas-relief of the Annunciation. The *Passage Jabach*, at No. 110, crosses the courtyard of a house in the finest Louis XIV style, formerly occupied by Jabach the financier (p. 170). No. 116, the *Maison des Goths*, has an admirable bas-relief on the second story, with three scenes from the history of the Goths. At No. 122 is the pretty *Fontaine Maubuée*, mentioned as early as 1320 but reconstructed in 1733. Beyond the Rue de Venise (see above) are a number of houses with 18th cent. fronts. No. 203 is the house where Guillaume Budé (Budæus) died in 1540. We cross the Rue de Turbigo. At the corner of Rue Réaumur is the large Gothic church of **St-Nicolas-des-Champs** (Pl. B 74, *F*), built in 1420 but enlarged in 1541–75, when the choir and the E. part of the nave were rebuilt in the Renaissance style. On the S. side rises a square tower. The elaborate Renaissance S. portal was built c. 1575 from a design found among the papers of *Philibert Delorme*. The Assumption and the Apostles at the tomb of the Virgin (above the high-altar, which is by *Mansart*) is by *Simon Vouet*. Budæus (see above), Gassendi (d. 1655), the astronomer, and Mlle de Scudéry (d. 1701), the 'précieuse,' are buried in this church.

Beyond the Rue Réaumur, on the E. side of the Rue St-Martin, is the **Conservatoire des Arts-et-Métiers** (Rte. 21). Opposite, between the Rue St-Martin and the Boul. de Sébastopol, lies the *Square des Arts-et-Métiers* (Pl. B 74, *F*), in the centre of which is a column with a bronze Victory by Crauk commemorating the Crimean War (1854–55). On either side is a fountain-basin with bronze figures: Commerce and the Arts, by Ottin, Manufactures and Agriculture, by Gumery. On the S. side of the square is the *Théâtre de la Gaîté-Lyrique* (p. xlviii).

At the N.W. corner of the Conservatoire is the *Fontaine du Vertbois*, erected in 1712 and restored in 1886, at the same time as the adjoining tower of *St-Martin-des-Champs* (tablet).—In the Rue Conté, on the E. side of the Conservatoire, is the *Ecole Centrale des Arts-et-Métiers* (Pl. B 74, *F*), a school of engineering founded in 1829 and built in 1878–85 by Demimuid and Denfer. It is entered by a monumental gateway (by Le Prince-Ringuet and Gaumont, 1923) commemorating the pupils who fell in 1914–18.—No. 3 Rue Volta, on the other side of the Rue Réaumur, dates perhaps from the 14th century.

7. THE DISTRICTS TO THE NORTH OF THE GRANDS BOULEVARDS.

A. Between the Canal St-Martin and the Rue de la Chaussée-d'Antin.

Chief Métro and Nord-Sud stations: *République* (lines 3 and 5); *Lancry* (line 5); *Gare de l'Est* (lines 4, 5, and 7); *Gare du Nord* (lines 4 and 5); *Poissonnière*, *Cadet*, and *Le Peletier* (line 7); *Chaussée-d'Antin* (lines 7 and 9); *Trinité*, *Notre-Dame-de-Lorette*, and *St-Georges* (Nord-Sud A).—Omnibuses and Tramways, see Appx., pp. 1–8.

From the Place de la République (p. 22) the long Boulevard de Magenta (Pl. B 78, *E*), intersecting various important streets, leads N.W. to the line of the outer boulevards (p. 57). In the Rue du Faubourg-St-Martin, which crosses it diagonally, is (l.) the handsome *Mairie of the 10th Arrondissement* (Pl. B 77, *E*; 1892–96), with a relief of *International Brotherhood, by Dalou, in the Salle des Fêtes. Beyond the little *Square St-Laurent* (r.), in which is a group (Brother and Sister) by A. Lefeuvre, the Boul. de Strasbourg (see below) crosses the Boul. de Magenta. At the corner is **St-Laurent** (Pl. B 77, *E*), one of the oldest foundations in Paris, a flamboyant Gothic church with Renaissance details, built in the 15–17th cent. but completely remodelled in 1862–66, when a bay was added to the nave and the Gothic façade and graceful spire constructed. Mme du Barry (Jeanne Bécu; 1746–93) was married here in 1764. In the tympanum of the main doorway are paintings on enamelled lava by Paul Balze representing scenes from the life of St. Lawrence. The roof has elaborately carved pendentives. The choir was decorated by Blondel, and the high-altar is by Lepautre. 'Notre-Dame des Malades,' the marble statue of the Virgin in the 18th cent. lady-chapel, is highly venerated.—Just beyond the church the Boulevard de Strasbourg (see below) diverges on the left for the **Gare de l'Est**, or *Gare de Strasbourg* (Pl. B 77, *E*), the terminus of the Chemin de Fer de l'Est. A figure of Strasbourg surmounts the façade of the station-building, and the clock is flanked with statues of the Seine and Rhine. The station-yard occupies the original site of the fair of St-Laurent, founded in the 12th cent. and held under ecclesiastical jurisdiction from 1662 till the end of the 18th cent. (inscription on the left pavilion).

The Boulevard de Strasbourg (Pl. B 73, 77, *E*), uniting the Gare de l'Est with the Boul. St-Denis (p. 21), forms with its S. extensions, the Boul. de Sébastopol, the Boul. du Palais, and the Boul. St-Michel, one of the chief arteries of N. to S. traffic in Paris.

Farther on the Boul. de Magenta passes close to the *Prison St-Lazare* (for women; in the Rue du Faubourg-St-Denis, l.), on the site of a leper-hospital which in 1632 became the

convent of the Congregation of St. Vincent de Paul. The next street on the left is Rue Chabrol, famous as the site of 'Fort Chabrol,' a house in which a band of armed Nationalists under Jules Guérin defied the police for some days in 1899. —The boulevard then crosses the Rue La Fayette (see below) at the point whence the short Boul. Denain leads N.E. (r.) to the **Gare du Nord** (Pl. M 67, *E*), the terminus of the Chemin de Fer du Nord (1863), in the Rue de Dunkerque. The statues on the top of the central building represent some of the principal cities of Northern Europe. In the Rue Ambroise-Paré, to the N.W. of the station, and reached from the Boul. de Magenta viâ the Rue St-Vincent-de-Paul, is the *Hôpital Lariboisière* (Pl. M 66), the largest hospital in Paris (1200 beds). It is named after Mme de Lariboisière (d. 1851), who bequeathed 2,900,000 fr. towards the cost of its erection in 1846–53 and is buried in the chapel (tomb by Marochetti).

Districts to the N. of the Outer Boulevards, see pp. 57, 59, 61.

The Rue de La Fayette (Pl. B 57, *C*), one of the longest streets in Paris, stretches from the Rue de la Chaussée-d'Antin (p. 55) on the S.W. to the Rond-Point de la Villette (Pl. M 76) (p. 78) on the N.E. A little to the W. of its intersection of the Boul. de Magenta (see above) is the small *Place de La Fayette*, dominated on the N. by ***St-Vincent-de-Paul** (Pl. B 71, *E*), a modern church in the style of a Latin basilica, begun by *Lepère* in 1824 and finished by *Hittorf* in 1844, on the site of the hermitage of St. Vincent de Paul (1576–1660), 'le père des pauvres' and founder of the Congregation of Priests of the Mission. A wide flight of steps and two curved roadways ascend to the portico of twelve Ionic columns, above which is a pediment with a bas-relief by *Lebœuf-Nanteuil* of St. Vincent de Paul with Faith and Charity. In the attic story on either side are statues of SS. Peter and Paul, by *Ramey*, and between the square towers (177 ft. in height) are the statues of the four Evangelists.—The chief decoration in the interior is the *Frieze (558 ft. in length and 10 ft. in width) in the nave, painted by *Hippolyte Flandrin*, on a gold background in imitation of the mosaics of Sant' Apollinare Nuovo at Ravenna. This, regarded as one of the masterpieces of the French school, represents two long processions of Christians of every degree advancing with all the majestic calm of the Greek spirit. The half-dome in the choir is adorned with paintings by *Picot*. The admirable stained glass is by *Maréchal* and *Guyon*, the pulpit by *Duseigneur*, and the noteworthy font, in the 1st chapel on the right, by *Calla*. The choir-stalls, by *Millet* and *Derre*, show portraits of the Orléans princes in the costumes of their patron-saints. The bronze Calvary on the high-altar is by *Rude*.—

In the Lady Chapel, the Christ on the altar is by *Carrier-Belleuse*, while the paintings by *Bouguereau* represent scenes in the life of the Virgin.

Following the Rue de La Fayette towards the S.W., we cross the Rue du Faubourg-Poissonnière, where Corot died in 1875 (at No. 56). The *Square Montholon* (Pl. B 66, *E*) contains a bronze figure of a juggler with his monkey ('Monnaie de Singe') by F. Rolard, three marble groups of children by Claude Vignon, and a bronze animal-group by Cain. No. 9 Rue Montholon was the residence of Franz Liszt in 1831. Farther on are (r.) the offices of the '*Petit-Journal*.' The Rue de La Fayette beyond the Rue de Châteaudun is noted for its art-dealers' and old curiosity shops, and the side-streets on the S. leading to the Grands Boulevards are a centre of high finance. The pavement on the right between the Rue de Châteaudun and the Rue Buffault is an open-air diamond-market. The street then crosses the Rue Laffitte (r., Notre-Dame-de-Lorette, p. 56) and the Rue de Provence, likewise noted for its curiosity shops, and ends at the junction of the Rue de la Chaussée-d'Antin with the Boul. Haussmann (p. 62).

The important Rue de la Chaussée-d'Antin (Pl. B 58, 57, *C*) leads N. from the Boulevard des Italiens to the conspicuous church of La Trinité.

Rossini lived at No. 2 from 1857 onwards. No. 5 was the first residence of Chopin after his arrival at Paris in 1831, and he stayed there till he left for Majorca in 1838 with George Sand. No. 7 was the residence of the Neckers, who entertained Edward Gibbon here; Mme Roland came to live here in 1792, and Mme Récamier in 1798. Both houses have been demolished. Mirabeau died at No. 42 in 1791. In the house at the corner of the Rue de la Victoire (No. 62) Gen. Foy died in 1855.

In the gardens of the *Place de la Trinité* are fountain-figures of Faith, Hope, and Charity, by *Lequesne*, after Duret.

The church of **La Trinité** (Pl. B 56, *C*) was built in 1863–67 by *Ballu*, in a hybrid Renaissance style. The porch, which is surmounted by a tower 206 ft. in height, is adorned with statues of SS. Gregory Nazianzen, Hilary, Augustine, and Athanasius, and on the façade are four groups of Cardinal Virtues. The enamel-paintings above the doors are by *Paul Balze*. —Interior. The holy-water vessels are by *Gumery*. Over the triumphal arch at the E. end of the nave is a painting by *Barrias* of the Holy Trinity with angels. In the apse-chapel: r., the Presentation in the Temple, Daniel, and David, by *E. Lévy*; l., the Assumption, Isaiah, and Ezekiel, by *Delaunay*; Virgin and Child, a marble sculpture by *Dubois*; stained glass by *Oudinot* and *Nicod*.

The three streets behind La Trinité are all convenient approaches to Montmartre: the Rue Pigalle (Pl. B 56, *C*), leading to the Place Pigalle (p. 59); the Rue Blanche (Pl. B 56, M 51, *C*), with the *Théâtre de Paris* and the offices of the *Société des Ingénieurs Civils* (No. 19), leading to the Place Blanche (p. 59); and the Rue de Clichy (Pl. B 56, *C*; Victor Hugo lived at No. 21 in 1880), with the *Casino de Paris* (p. xlix), leading to the Place de Clichy (p. 57).

At No. 14 in the Rue de La Rochefoucauld, a short distance to the E. of La Trinité, is the **Musée Gustave-Moreau** (Pl. B 56, *C*), a collection of works by the painter Gustave Moreau (1826–98), bequeathed by him, together with his residence, to the state. The gallery is open daily from 10 to 4 or 5, except on Mon. and in Aug. (ring for adm.), and comprises about 1000 paintings (mostly studies and sketches), over 7000 drawings, and 23 portfolios of miscellaneous tracings. The work of this idealistic artist (the 'French Pre-Raphaelite'), who headed a revolt against the modern realistic school, is, no doubt, 'caviare to the general' but is at least extremely interesting. Adm. 2 fr.; Thurs. aft. and Sun. free. Catalogue 3½ fr., illus. 15 fr.

On the 2nd floor: 18. Tyrtæus inspiring the Spartans with his songs; 19. Penelope's suitors; 20. The Argonauts; 21. Moses; 23. The Muses leaving Apollo; 25. The Thespian Maids; 30. Messalina; 35. Prometheus stricken by Zeus; 37. The Mystic Flower; 43. Leda.—On the 3rd floor: 69. Portrait of the artist (1850); 73. Life of Humanity; 76. Leda; 79. Salome; 83. Dance of Salome; 85. Hercules at the Stymphalian Lake; 95. The debauch; 101. Golgotha; 105. Ganymede; 191. Rape of Europa; 194. Orpheus; 197. The Wandering Jew; 205. Helen on the ramparts of Troy; 206. Hercules and the Arcadian stag; 208. Mary Magdalen at the Crucifixion; 211. Salome; 215 and 219. St. Sebastian; 222. The vision of Salome.

The dull Rue de Châteaudun, running E. from the Place de la Trinité to the Rue de La Fayette (p. 54), crosses the Rue St-Georges, where Auber lived for thirty years and died in 1871 (at No. 24), and Henri Murger, the son of a concierge, was born in 1822 (at No. 19). **Notre-Dame-de-Lorette** (Pl. B 62, *C*), facing down the Rue Laffitte (p. 20), was built in 1823–36 by *Hippolyte Lebas* in the style of a Roman basilica of the early-Christian period, with a portico of four Corinthian columns. In the tympanum appear Angels adoring the Infant Christ in the Virgin's arms, by *Nanteuil*, and at the three angles of the pediment are Faith, Hope, and Charity, by *Foyatier*, *Lemaire*, and *Laitié*.—The chief attraction of the luxuriously fitted-up interior is its frescoes. The dome (Assumption) and spandrels (Evangelists) in the choir are by *Dulorme*; r., Christ among the Doctors, by *Drolling*; l., Presentation in the Temple, by *Hesse*; in the dome at the end of the apse is a painting of the Coronation of the Virgin, on a gold background, by *Picot*. The frescoes high up in the nave, and the paintings in the dark chapels are almost invisible. Attractive musical services are held here in the evenings during May, the month of Mary.

Behind the church are (r.) the Rue des Martyrs, an approach to Montmartre (Balzac once lived at No. 47), and (l.) the Rue Notre-Dame-de-Lorette, leading N.W. to the *Place St-Georges* (Pl. B 61, *C*). The 'Lorettes' of this quarter, a favourite subject of the caricaturist *Gavarni* (1801–66), are represented, with other types of his, on his monument here,

by D. Puech and H. Guillaume (1904). No. 27 in this square, the residence of President Thiers (1797–1877), was burned down by the Communards in 1871, rebuilt by Aldrophe at the expense of the state, and bequeathed to the Institut de France by the President's sister-in-law. It now contains the *Bibliothèque Thiers* (a library of 20,000 vols. dealing with the history of France from the Revolution to the present day) and the Napoleonic collection of the historian Henri Houssaye (1848–1911).—At the end of the Rue Notre-Dame-de-Lorette is the Rue Chaptal (l.), at No. 16 in which Charles Dickens sat for his portrait to Ary Scheffer in 1856. The Rue Fontaine goes on thence to the Place Blanche (p. 59), crossing the Rue de Douai, which leads (l.) to the Place de Clichy, viâ the *Place Vintimille* (Pl. M 51), with a bronze statue of the composer Hector Berlioz (1803–69), by Alfred Lenoir.

No. 30 Rue de Douai was the house of Mme Viardot, the singer, who lived here with Ivan Turgeniev, the Russian novelist. It was at Mme Viardot's, in 1856, that Charles Dickens met George Sand and found her "just the kind of woman in appearance whom you might suppose to be the Queen's monthly nurse."—Berlioz died at 4 Rue de Calais in 1869; Emile Zola (1840–1902) died at 21 Rue de Bruxelles. Both these streets issue from the Place Vintimille.

B. Montmartre.

Métro and Nord-Sud stations: *Clichy* (line 2 and Nord-Sud B); *Blanche* (line 2); *Pigalle* (line 2 and Nord-Sud A); *Anvers* (line 2); *Barbès-Rochechouart* (lines 2 and 4); *Abbesses*, *Lamarck*, and *Jules-Joffrin* (Nord-Sud A).—For the Sacré-Cœur passengers alight at 'Anvers' or 'Abbesses'; for the cemetery, at 'Clichy' or 'Blanche.'—Tramways and Omnibuses, see Appx., pp. 1–8.

The **Place de Clichy** (Pl. M 46) is one of the busiest centres of traffic in the N. of Paris. Here stood the 'Barrière de Clichy,' heroically defended against the Russians by the Invalides and the Garde Nationale under Moncey on March 30th, 1814. In the centre is the monument to *Marshal Moncey*, a bronze group ('The Defence of Paris') 20 ft. high, by Doublemard (1869).

From the Place de Clichy the wide Avenue de Clichy (Nord-Sud, line B) leads N.W. to (1 m.) Clichy (p. 312), beyond the fortifications. Diverging from it at the 'Fourche' is (r.) the Avenue de St-Ouen (Pl. M 45), leading to (¾ m.) St-Ouen and passing the *Square des Epinettes* (Pl. M 44), which contains a monument to the master-painter *Jean Leclaire* (1801–72), the pioneer of the profit-sharing system, by Dalou and Formigé (1902), and also a bronze statue of *Maria Deraismes* (1828–94), a champion of women's rights, by Barrias.—**St-Ouen** (tramways, Appx., p. 6) is an uninteresting suburb of 50,850 inhabitants. The château where Louis XVIII signed his declaration of May 2nd, 1814, promising a constitution to the nation, has been pulled down.

On the E. side of the Place de Clichy (see above) begins the wide Boulevard de Clichy (Pl. M 46, 51), one of the outer line of boulevards (p. 1), forming, together with its E. continuation the Boul. de Rochechouart, the S. boundary of Montmartre. This lively thoroughfare is the centre of the night life of Montmartre with most of the cabarets and night-cafés. On the left diverges the Rue Caulain-

COURT, which is carried over the cemetery by a viaduct and is the most convenient carriage-approach to the Butte Montmartre, the N.E. slopes of which it skirts. In the middle of the boulevard is a statue of the sociologist *Charles Fourier* (1772–1837), propounder of the co-operative system of phalansteries, by E. Derré (1899).

Towards the middle of the 19th cent. the construction of large new thoroughfares through the N. slums rendered access to **Montmartre** more convenient, and the poorer artists, migrating to the cheap little streets (p. 61) on the Mount, made it for about thirty years a real centre of artistic endeavour, where poor living and high thinking were combined with unconventional gaiety. About 1885 the famous 'cabaret artistique' 'Le Chat Noir' (closed in 1897) was opened, and the advertisement thus given to the artistic attractions of the district invited a tide of pseudo-bohemians, foreign tourists, and less desirable hangers-on, before which the serious workers retired. The motley crowds to be seen in the cafés and 'cabarets artistiques' of the Place Pigalle, etc., have now but a shadowy connection with art or letters, and are apt to include elements against which the tourist should be on his guard.—Montparnasse (p. 164) is in some respects the successor of the old Montmartre.

The Av. Rachel, on the left of the Boul. de Clichy, is the direct approach to the **Cimetière de Montmartre** (Pl. M 45, 50), or *Cimetière du Nord*, on the W. slopes of the Butte, less important than Père-Lachaise but containing the graves of many interesting people.

Section 1 (immediately to the right of the entrance) *Lucien Guitry* (d. 1925), actor, rough stone monument with flower-garden.—**3.** *Théophile Gautier* (d. 1872,) statue of Poetry.—**4.** *Marshal Lannes* (d. 1809; only his heart buried here, comp. p. 120); *Countess Marie Potocka*, small richly-decorated Russian chapel.—**5.** *Miecislas Kamienski*, a Polish volunteer in the French army who fell at Magenta in 1859, bronze figure by Jules Franceschi; *Paul Delaroche* (d. 1856), historical painter, monument by Duban; *Horace Vernet* (d. 1863), battle-painter; *Adolphe Adam* (d. 1856; p. 354); *Henri Murger* (d. 1861), author of 'Scènes de la Vie de Bohème,' monument (statue of Youth) erected by Millet with the help of a public subscription.—**7.** *Hector Berlioz* (d. 1869) and *Michele Carafa* (d. 1872), composers; *Foucault* (d. 1868), physicist.—**9.** *Léo Delibes* (d. 1891) and *Offenbach* (d. 1880; bronze bust), composers.—**12.** *Emile de Girardin* (d. 1881), journalist, and his first wife *Delphine Gay* (d. 1855), authoress; *Gen. Travot* (d. 1836), pacificator of the Vendée, marble bust by Dantan.—**13.** *Edmond* and *Jules de Goncourt* (d. 1896 and 1870), authors; *Alfred de Vigny*, 'the first of the realists' (d. 1863), poet and novelist.—**15.** *Alphonsine Plessis* (Marie Duplessis; d. 1847), the original of the 'Dame aux Camélias.'—**17.** *Henri Rochefort* (d. 1913), journalist and Radical politician.—**18.** *Henri Beyle* (*Stendhal*; d. 1842); *Castagnary* (d. 1888), journalist, bust by Rodin.—**19.** *Emile Zola* (d. 1902), bronze bust by P. Solari (remains transferred to the Pantheon).—**21.** *Francis Thomé* (d. 1909), composer, monument by Landowski and Nénot; *Alexandre Dumas fils* (d. 1895), recumbent figure by St-Marceaux; *Jules Simon* (d. 1896), politician; *Henri Meilhac* (d. 1897), dramatist, bust by Bartholomé.—**22.** *Ernest Renan* (d. 1892), philologist and historian; *Ary Scheffer* (d. 1858), painter; *Joseph Samson* (d. 1896), actor, fine bronze bust by Crauk.—**23.** *Charles Fourier* (d. 1837; see above); *Comtesse Dash* (*Marquise de Saint-Mars*; d. 1872), novelist.—**26.** *Victor Massé* (d. 1881), composer.—**27.** *Baudin* (d. 1851; p. 84), bronze figure by Millet; *Troyon* (d. 1865) and *Greuze* (d. 1805), painters; *Heinrich Heine* (d. 1856), monument (1901) with a marble bust.—**28.** *Ambroise Thomas* (d. 1896), composer; *Frédérick Lemaître* (d. 1876; p. 22), bronze bust by Granet; *Audran* (d. 1901), composer.—**29.** *Dr. Charcot* (d. 1893; p. 130); *Duchesse de Montmorency-Luxembourg* (d. 1829), large obelisk and cross.—**30.** *Mme Récamier* (d. 1849); *André Ampère* (d. 1836), physicist.—**31.** *Cavaignac* family, including Jean-Baptiste Cavaignac, deputy to the Convention (d. 1823), Godefroy Cavaignac (d. 1845; bronze *Statue by Rude), and Eugène Cavaignac,

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chief of the executive in 1848 (d. 1857).—In the JEWISH CEMETERY, *Halévy* (d. 1862), composer, marble statue by Duret.

We return to the Boul. de Clichy and follow it E. to the *Place Blanche* (Pl. M 51). On the left is the rebuilt *Moulin-Rouge* (p. xlix).

The RUE LEPIC ascends steeply up the slope of the Butte. At the top is the *Moulin de la Galette*. The original mill, the 'Radet,' which was defended by its owner against the invaders of Paris, stands on the hill above the famous dancing-hall. The latter is entered through a new 'windmill' erected in 1925 at the corner of the Rue Girardon. One of the old millstones is set into the wall on the right of the door.—At No. 70 Rue Blanche, which leads S. from the Place, was the house of the Venetian patriot Daniele Manin, from 1849 till his death in 1857.

The **Place Pigalle** (Pl. M 56) is surrounded by night-cafés and restaurants, not all frequented by the most desirable and reputable company. The Passage de l'Elysée-des-Beaux-Arts, on the N., leads to the church of *St-Jean-l'Evangéliste*, built of reinforced concrete by A. Baudot in 1894–1904 in the 'Butte Montmartre' style. We are now well into the Montmartre district.

The BOULEVARD ROCHECHOUART (Pl. M 56) continues the Boul. de Clichy beyond the Rue des Martyrs (p. 56). On the left are the music hall of *La Cigale* (p. xlix) and the *Théâtre Trianon-Lyrique* (p. xlix); on the right, the *Cirque Médrano* (p. li), the *Collège Rollin* (entrance at 12 Av. Trudaine), and the little *Place d'Anvers* (Pl. M 61). In the centre of the gardens is a column with a figure of Armed Peace, by Coutan, and at the ends are bronze statues of the philosopher *Diderot* (1713–84) and the poet *Sedaine* (1719–97), by Lecointe.

In the BOULEVARD BARBÈS, which leads N. from the E. end of the Boul. Rochechouart, are the *Grands-Magasins Dufayel* (Pl. M 61), a huge departmental store with striking exterior and interior decorations and a conspicuous gilded dome.

From the Place d'Anvers the Rue de Steinkerque leads N. to the sloping *Place St-Pierre* (Pl. M 56, 61), in the gardens of which are the little *Fontaine des Innocents*, by Derré, and, higher up, the *Grotte d'Amour*. Above the square, on the N., rises the Sacré-Cœur, which will eventually be approached hence by a series of roadways and terraces; at present carriages must ascend by the steep narrow streets on the right.

On the left (W.) side of the square a funicular railway (15 c.) and a flight of 235 step ascend to the terrace at the foot of the Sacré-Cœur. In a line with the main portal of the church (r.) is a statue, by Armand Bloch, of the *Chevalier de la Barre*, executed at Abbeville in 1766, at the age of nineteen, for refusing to salute a religious procession.

The ***Butte Montmartre**, the 'butte sacrée,' rises 423 ft. above sea-level and 335 ft. above the level of the Seine. The appearance of the quarter is rapidly changing, but it still retains a few picturesque streets (see p. 61) where artists

live side by side with the humbler classes, but no longer in the free-and-easy style that once prevailed.

The name of Montmartre has been variously derived from Mons Mercurii, Mons Martis, and Mons Martyrum. The two first conjectures presuppose the existence of a Roman temple on the summit; the last is based on a tradition that St. Denis and his companions Rusticus and Eleutherius were beheaded at the foot of the hill, St. Denis afterwards walking to the site of the basilica at St-Denis with his head in his hands. A chapel erected by St. Geneviève on the site of the martyrdom, above a still older crypt, was discovered in 1611 but has since completely disappeared. The *Chapelle du Martyre* (in the convent at 9 Rue Antoinette) occupies the probable site. It was in this crypt that St. Ignatius de Loyola and his six companions, including St. Francis Xavier, took the first Jesuit vows, in 1534, thus founding the Society of Jesus.—The Butte Montmartre, commanding as it does the entire city, was the military key to Paris, and its history is one long series of sieges and battles. It was occupied by Henri of Navarre in 1589; here in 1814 took place the final struggle between the French and the Allies; and in 1871 it was held for two months by the Communards. It was this quarter that was most exposed to the German long-range bombardment of Paris in 1918, and in consequence the children had to be removed to a safer district.

The ***Basilique du Sacré-Cœur** (Pl. M 55), crowning the Butte Montmartre and visible from almost every part of Paris, is a grandiose, oriental-looking church of white stone in the Romanesque-Byzantine style of the 12th century. The building of the church was decreed by the National Assembly in 1874 as a national votive offering of humiliation and repentance after the war of 1870–71 and was begun in 1876 from the plans of *Abadie*. Though used for service since 1891 the church was not consecrated as a basilica until Oct. 16th, 1919. Owing to the sandy nature of the soil it was found necessary to create a new foundation by sinking 83 shafts 108 ft. deep, which were filled with solid masonry connected by arches. A sum of over £1,600,000, collected by private subscription, has been spent on the building, the internal decoration of which is still unfinished. The church is 100 m. (328 ft.) long, 50 m. (164 ft.) wide (246 ft. across the ambulatory), and is surmounted by a dome 60 m. (197 ft.) high and by a square bell-tower (308 ft. high), the latter being the work of *Magne* (1913). On the façade are bas-reliefs of Jesus and the Woman of Samaria, by *A. d'Houdain*, and Mary Magdalen at the house of Simon, by *Louis Noël*; in the tympana, a Crucifixion by *Barrias*, Moses striking the rock by *Fagel*, and the Incredulity of St. Thomas by *H. Lefebvre*. The statue of the Sacred Heart above the main portal is by *Michel*.

The imposing **Interior** is richly decorated. On the right, facing the aisle, is the Chapelle de l'Armée, with mosaics of St. Joan of Arc and St. Louis and a statue of Joan of Arc by *Fagel*. The Chapelle de St-Benoît-Labre, the first in the ambulatory on the right, contains a monument by *Fagel* to Louis Veuillot (1813–83), the Ultramontane journalist (the nun is a portait of Veuillot's daughter). The first chapel in the left aisle (nearest the entrance) is the Chapelle

DE LA MARINE, with a lamp in the form of the stern of a ship.

The fine CRYPT extending under the aisles, transepts, and choir is open from 7 to 12 and from 1 to dusk (adm. 50 c.). The central CHAPELLE DES MORTS contains statues of Card. Guibert (d. 1886), offering the completed church to the Virgin, by *L. Noël*, and of Card. Richard (d. 1908) and Card. Amette (d. 1923), both by *Hipp. Lefebvre*; the Pietà on the altar is by *Coutan*.—In the BELL-TOWER hangs the *Savoyarde*, or *Françoise-Marguerite*, a great bell presented by the four dioceses of Savoy and remarkable for its sonorous timbre; it was cast at Annecy in 1895 and weighs nearly 17¾ tons.—The DOME (adm. 1 fr.; 139 steps; cameras forbidden) is shown at the hours and half-hours from 8.30 to 5.30, except at 12, 12.30, and 1. We first ascend to a platform overlooking the church of St-Pierre, where we find the guide. From the second gallery, or Galerie des Vitraux, we view the whole of the interior of the Sacré-Cœur. From either the exterior Galerie des Colonnes or the lantern at the top of the dome we obtain a magnificent **View* of Paris and its environs, extending over a radius of 30 m.

To the W. of the Sacré-Cœur is a massive building belonging to a reservoir. In front of this is the *Panorama du Sacré-Cœur* (adm. 50 c.), and behind it, entered from the Rue du Mont-Cenis, is the old church of **St-Pierre-de-Montmartre** (Pl. M 55), the successor of the earliest Christian church in Paris, erected to commemorate the martyrdom of St. Denis. The present church, a relic of a Benedictine nunnery founded by Adelaïde de Savoie (d. 1154), was erected by Louis VI, her husband, in 1137–47, and is thus exactly contemporaneous with Abbé Suger's cathedral at St-Denis, and, like it, is of great importance for the study of early Gothic architecture. The simple façade dates from the 18th century. At the Revolution the choir ceased to be used for service, and in 1895 the rest of the church, in a very dilapidated condition, was abandoned; after a thorough restoration, however, the whole building, including the choir and apse, was reopened in 1908. Inside, against the W. wall, are two ancient columns with capitals regarded as Merovingian, as are likewise the small capitals in the triforium. The arches are all tierce-pointed. The nave has stone vaulting of the 15th cent., but the aisles have wooden roofs. The bay between the transept and the apse has very interesting vaulting of intersecting pointed arches. Behind the altar is the foundress's tomb. The apse itself, the exterior view of which is very picturesque, dates from the end of the 12th century. Several of the curious capitals of the columns in the nave, and most of their bases, are obvious reconstructions.

In the old graveyard behind the church, on the left (apply to the keeper on the right of the façade; 25 c.), are the tomb of Bougainville (1729–1811), the famous navigator, and a Calvary from the old convent on Mont Valérien.

The picturesque streets of Old Montmartre, with their cottages and small gardens, should certainly be visited. Such are the Place du Tertre, with the former Mairie (No. 3); the Rue St-Rustique; the Rue du Mont-Cenis, No. 22 in which was the residence of Berlioz in 1834–37; the Rue Cortot, No. 20 in which is said to have been the home of Gabrielle d'Estrées from 1590 to 1599; the Rue des Saules; and the Rue de l'Abreuvoir. The house of Guillaume Froment (in Zola's 'Paris'), with its wonderful views of the city, was in the Place du Tertre. A garret in the Rue des Trois-Frères was the home of Tricotrin, the hero

of Leonard Merrick's 'While Paris Laughed.' Modern buildings, however, are gradually spreading over the slopes of the Butte and taking the place of the old village of vine-growers, farm-labourers, and millers.

In the *Place Constantin-Pecqueur* (Pl. M 55) an exhibition of paintings by Montmartre artists ('Foire aux Croûtes') is held every spring.

C. Quartier de l'Opéra, Quartier de l'Europe, and Les Batignolles.

MÉTRO stations: *Opéra* (lines 3, 7, and 8); *Caumartin* (line 3); *St-Lazare* (line 3 and Nord-Sud A and B); *Havre, St-Augustin* (line 9); *Europe* (line 3); *Villiers* (lines 2 and 3); *Malesherbes* (line 3); *Rome* (line 2); *Clichy* (line 2 and Nord-Sud B).—OMNIBUSES and TRAMWAYS, see Appx., pp. 1–8.

This district is bounded on the S. by the Boul. de la Madeleine and Boul. des Capucines, on the W. by the Boul. Malesherbes and Av. de Villiers, and on the E. by the Rue de la Chaussée-d'Antin and the Rue and Av. de Clichy. Between the Grands Boulevards and the Gare St-Lazare lies a district of high-class shops and stores, important business offices, and hotels of every grade; to the N.W. of the station is a favourite middle-class and even fashionable residential district; and beyond the Boul. des Batignolles the railway forms a sharp division between the middle-class streets on the W. and a poorer neighbourhood on the E.

The RUE AUBER (Pl. B 58, 52, *C*) leads from the Place de l'Opéra (p. 3) to the Boul. Haussmann and is continued thence to the Gare St-Lazare by the Rue du Havre. On the right of the Rue Auber are the opera-house and the monument to Charles Garnier (p. 4); the Rue Baudreau (l.) leads to the *Square de l'Opéra*, which contains the *Théâtre de l'Athénée* (p. xlviii) and a Pegasus by Falguière. In the Rue Caumartin (r.) is the church of *St-Louis-d'Antin*, built for the Capuchins (see below) in 1782 from the plans of Brongniart. The Rue Auber ends at the junction of the Rue Tronchet and Rue du Havre with the Boul. Haussmann. In the Rue Tronchet, which leads to the Madeleine (p. 17), is the *Hôtel Pourtalès* (No. 7), built by Duban. No. 8 in the Rue du Havre is the *Lycée Condorcet*, perhaps the leading boys' school in Paris, formerly a Capuchin convent built by Brongniart in 1781. The façade was rebuilt by Duc in 1864–65.

The BOULEVARD HAUSSMANN (Pl. B 52, *C*; c. 1½ m. long), one of the main streets of Paris, was begun by Baron Haussmann in 1857 (see p. xix) as part of a scheme to construct an unbroken thoroughfare from the Boul. Montmartre (Rue Drouot) to the Place de l'Etoile, a distance of 1⅔ m. The completion of the E. portion of this design, from the Rue Drouot to the Rue Taitbout, was begun in Feb. 1923.

Near its E. end, at the corner of the Chaussée-d'Antin (p. 55), are the *Galeries La Fayette* (p. lxi), and at the busy junction with the Rue Auber and Rue Tronchet are the large

Magasins du Printemps (p. lxi).—Following the Boul. Haussmann towards the W., we pass, in the gardens (l.), the **Chapelle Expiatoire** (Pl. B 52, *C*; open Thurs. 12–4; entrance in the Rue Pasquier; gratuity to the keeper, l. of the vestibule), erected in 1815–26 from the plans of *Percier* and *Fontaine*. The chapel was built by order of Louis XVIII and dedicated to the memory of Louis XVI and Marie Antoinette, whose remains, interred in the graveyard of the Madeleine on this site, were removed to St-Denis in 1815. In the interior are two marble groups: Louis XVI and his confessor the Abbé Edgeworth, by *Bosio* ("Fils de St Louis, montez au ciel"; below is inscribed the king's will, dated Dec. 25th, 1792); and Marie Antoinette supported by Religion, by *Cortot* (the latter figure bearing the features of Mme Elisabeth; below is inscribed the letter said to have been written by the queen in the Conciergerie to her sister-in-law on Oct. 16th, 1793). The bas-relief by *Gérard* above the doorway represents the removal of the royal remains to St-Denis.

In the open space in front of the chapel rest the bodies of nearly 3000 victims of the Revolution, including Charlotte Corday and nearly 1000 Swiss Guards killed on Aug. 10th, 1792.—At No. 8 Rue d'Anjou Gen. Lafayette died in 1834 (tablet); Benjamin Constant died at No. 29 in 1830.

At the *Place St-Augustin* (Pl. B 47, *C*) the Boul. Haussmann (continuation to the W., see p. 65) crosses the Boul. Malesherbes (p. 64). On the N. side is St-Augustin (Pl. B 47, *C*), a fashionable church with 'a congregation of millionaires.' An early and tasteless example of the use of iron in church-construction, it dates from 1860–71. Above the triple archway of the façade are statues of Christ and the Apostles, by Jouffroy, and a large rose-window. In the ornate interior the place of aisles is taken by lateral chapels increasing in width towards the choir. The cupola is decorated with paintings, and the transept-chapels have frescoes by Bouguereau and Boisset. The stained glass is worth examination.

The statue of *Joan of Arc* in front of the church is a replica of the statue at Rheims by Paul Dubois.—The *Square de Laborde* (r.) has a statue of a Lifeboatman by Mombur.

The Rue de la Pépinière, on the E. side of the Place, is continued E. by the Rue St-Lazare to the huge *Hôtel Terminus* (p. xxxv), behind which lies the **Gare St-Lazare** (Pl. B 52, *C*), terminus of the Chemin de Fer de l'Etat (for the lines on the right or N. bank of the Seine). The station consists of two blocks connected by a waiting hall: on the E. side (Rue d'Amsterdam) is the main line station; on the W. (Rue de Rome) the station for the Ceinture and local lines.

Chopin died at No. 9 Rue St-Lazare in 1849, and Mme Vigée-Le Brun at No. 29 in 1842. No. 89 in the Rue de Rome was the home of the 'symbolist' poet Stéphane Mallarmé (author of 'L'Après-Midi d'un Faune' and other obscure poems) from 1875. In the Rue d'Amsterdam lived Jules Favre (in 1868–75; at No. 91) and Alexandre Dumas (from 1854; at No. 97).

The continuation of the Rue St-Lazare, between the station and La Trinité, is the S. boundary of the **Quartier de l'Europe,** the streets of which are named after the chief cities of Europe. The Rue d'Amsterdam, on the E. side of the station, intersects the Rue de Londres, with the house in which Zola died in 1902. The Rue de Londres leads from La Trinité to the *Place de l'Europe* (Pl. M 47, *C*), formed by a huge iron bridge over the railway-lines, beyond which, at No. 14 Rue de Madrid, formerly a Dominican college, is the **Conservatoire National de Musique et de Déclamation** (Pl. B 46, *C*), removed in 1911 from the Faubourg-Poissonnière. Concerts, see p. li.

Under the name of *Académie Royale de Chant*, the Conservatoire was founded in 1765 and was intended especially for the training of singers and actors for the national theatres. Over 700 selected students are trained here free of charge by a teaching staff of about 100. Any musical student, however, may attend the lectures. A 'Prix de Rome' (p. 134) for musical composition is awarded annually, and at an annual public 'concours' recruits are enlisted for the companies of the Théâtre-Français and Odéon. Among the former directors of the Conservatoire were Cherubini, Auber, Ambroise Thomas, and Théodore Dubois. Coquelin and Sarah Bernhardt studied elocution here.

The Collection of Musical Instruments (open Mon. and Thurs. 2–4, except on public holidays and during vacation), at the end of the courtyard, on the first floor, originated in the fine collection of the late M. Clapisson. It includes the violins of Lulli, Kreutzer, Félicien David, Alard, and Sarasate; the pianos of Meyerbeer, Auber, Boïeldieu, Méhul, Ambroise Thomas, and the Empress Marie Louise; the harps of Marie Antoinette and the Princesse de Lamballe; the clavichords of Beethoven and Grétry; the guitar given to Paganini by Berlioz; and the conductor's batons of Habeneck, Mendelssohn, Verdi, and Offenbach. Of great interest also are the lutes and theorbos of the Italian Renaissance; the spinets, guitars, viols, and mandolins; the wind instruments; and the large collection of exotic instruments. Among the curiosities are a cast of Paganini's hand; Chopin's death-mask; the front of the box used by Napoleon I and Josephine in the old concert hall; and the trumpets used at the removal of the Emperor's ashes to the Invalides.—The Library (open daily 10–12 and 2–4, except Sun., holidays, and from July 1st to Sept. 30th), on the second floor, possesses the most complete series in existence of musical scores, books on music, and valuable MSS. There are also a number of portraits and busts of musicians.

The Rue de Lisbonne continues the Rue de Madrid W. to the Boulevard Malesherbes (Pl. B 46, *C*), a fine modern thoroughfare leading from the Madeleine (p. 17) past St-Augustin (p. 63) to the Porte d'Asnières ($1\frac{3}{5}$ m.), in the former fortifications. We follow the boulevard (r.) past the Av. Vélasquez, which leads to the Musée Cernuschi and Parc Monceau (p. 66), and across the Boul. de Courcelles.

The Boulevard de Courcelles (Pl. M 32, 37, *A*), one of the outer boulevards (p. 1), leads l. past the Parc Monceau to the Place des Ternes (p. 68) and r. to the *Place Prosper-Goubaux*, which has a bust of the dramatist *Henri Becque* (1837–99), by Rodin (1908).—In the Boulevard des Batignolles (Pl. M 41, 46), which leads in the opposite direction to the Place de Clichy (p. 57), are the large *Collège Chaptal* (1866–76) and the *Théâtre des Arts* (p. xlviii).

At the junction of the Boul. Malesherbes with the busy Av. de Villiers is the *Place Malesherbes* (Pl. M 36). In the gardens are statues of the Genius of Music, by Bailly, and the Grief of Orpheus, by Verlet. On the N.W. side is the

bronze statue of *Alexandre Dumas père* (1802–70), by Gustave Doré, with figures of D'Artagnan and three readers on the pedestal; on the N.E. is the statue of *General Dumas* (1762–1806), "the Horatius Cocles of the Tyrol," by A. Moncel; and on the S.E. is the statue of *Alexandre Dumas fils* (1824–95), by St-Marceaux, with the 'Dame aux Camélias' among the figures on the pedestal. Here also is a monument to *Sarah Bernhardt* (see below), by F. Sicard (1926). —Farther along the boulevard is the *Lycée Carnot*.

Opposite the Rue Cardinet leads to the right to the **Quartier des Batignolles**, which gave its name to a modern school of impressionist painters under the leadership of Manet. In the Rue de Tocqueville (r.) is the *Ecole des Hautes Etudes Commerciales* (Pl. M 36), facing which is a statue of the poet *Alain Chartier* (c. 1392–1430), author of 'La belle dame sans mercy,' by Moncel. Farther on in the Rue Cardinet is the *Square des Batignolles* (Pl. M 40), a park of 34 acres with two lakes and several bronze statues.

Shortly before it reaches the Porte d'Asnières, the Boul. Malesherbes crosses the *Place de Wagram* (Pl. M 30), in which is a bronze statue of the military painter *Alphonse de Neuville* (1835–85), by St-Vidal. Sarah Bernhardt (1844–1923) died at 56 Boul. Péreire, a little to the right.

The Avenue de Villiers (Pl. M 36-21), which bears to the left at the Place Malesherbes, leads to the *Place Péreire* (Pl. M 26) and the Porte Champerret. At No. 43, on the left, is the **Musée Henner** (Pl. M 31), an admirably arranged gallery illustrating the work of *Jean-Jacques Henner* (1829–1905), the Alsatian painter. Open daily, except Mon., 10–5 (Sun. 10–4); adm. 2 fr., free on Thurs. aft. and Sun.; catalogue, 3 fr.

The house and the paintings were bequeathed to the nation by M. and Mme Jules Henner, nephew and niece of the artist, in 1924.—Especially interesting are the rooms on the first floor: to the right, family portraits, including *40. Mme Séraphin Henner in 1901; to the left, large room with studies for the nude, of which Henner was an acknowledged master, and small room with further family portraits, including 1. Séraphin Henner, the artist's brother, painted when the artist was 16. The large studio on the 3rd floor contains interesting studies for the Dead Christ (211) and for Truth (292).

The painter Puvis de Chavannes (1824–98) died at 89 Av. de Villiers.

8. THE WESTERN DISTRICTS.

A. To the North of the Champs-Elysées.

Métro stations: *Villiers* (lines 2 and 3); *Monceau, Courcelles,* and *Ternes* (line 2); *Etoile* (lines 1, 2, and 5); *Obligado* and *Maillot* (line 1).—Tramways and Omnibuses, see Appx., pp. 1–8.

From the Place St-Augustin (Pl. B 47, *C*; p. 63) the long Boulevard Haussmann (Pl. B 37–57, *A*), the E. part of which has been described on pp. 62, 63, leads W. in the direction of the Place de l'Etoile. At the corner of the Av. de Messine (see below), which diverges on the right, is a bronze statue of *Shakespeare* by Paul Fournier (1888), pre-

sented to the city of Paris by Mr. William Knighton. For the continuation of the boulevard, see p. 67.

The Avenue de Messine (Pl. B 42, *A*) is continued by the Av. Ruysdaël to the S. entrance of the Parc Monceau. In the Rue de Monceau (l.) No. 28, belonging to Prince Murat, was the residence of President Wilson during the Peace Conference of 1919; No. 32 was the birthplace of Oscar I of Sweden (1799–1859), son of Bernadotte (tablet).

The ***Parc Monceau** (Pl. M 32, 37, *A*), a charming little park of 217 acres, surrounded by the handsome private houses of this very elegant quarter, derives its name from a vanished village and is a remnant of the private park laid out by Carmontelle in 1778 for Philippe-Egalité d'Orléans, the father of Louis Philippe.

Various 'picturesque' details in the taste of the 18th cent. have survived from the Orléans park, such as the brook, the tomb in the woods, and the *Naumachie*, a large oval basin in the N.E. part of the park. The Corinthian *Colonnade* on this lake is supposed to have come either from the Château du Raincy or from the great rotunda begun to the N. of the cathedral of St-Denis by Catherine de Médicis as a mausoleum for Henri II and herself. At the main entrance in the Boul. de Courcelles is the round *Pavillon de Chartres*, a toll-house of the 18th cent. city wall erected by the Farmers-General, now used as the keeper's lodge. Near the Naumachie are a large Renaissance arcade from the old Hôtel de Ville; a picturesque group of rocks with a grotto and a bridge, and monuments to the novelist *Guy de Maupassant* (1850–93), by R. Verlet and H. Deglane, and to the composer *Ambroise Thomas* (1811–96), by Falguière. On the right of the Av. Ruysdaël entrance is a monument to *Gounod* (1818–93), by A. Mercié; near the Av. Vélasquez entrance is one to the poet and dramatist *Edouard Pailleron* (1834–99), by Bernstamm; and on the lawn between the Av. Van Dyck entrance and the Boul. de Courcelles is another to *Chopin* (1809–49), with figures of Night and Harmony, by J. Froment-Meurice. Numerous other groups of statuary adorn the park: Wounded lion (bronze), by *Valont*; Deserted, by *Vital Cornu*; Young faun, by *Charpentier*; Snake-charmer (bronze), by *Bayard de la Vingtrie*; Hylas (bronze), by *Morice*; Harvester (bronze), by *Gaudez*; A game of marbles, by *Lenoir*; Sower, by *Chapu*; Hay-maker, by *Gumery*; and Wounded Cupid, by *Mabille*.

No. 7 in the Av. Vélasquez, leading E. from the park to the Boul. Malesherbes (p. 64), is the **Musée Cernuschi** (Pl. M 37, *A*), an interesting collection of Chinese and Japanese art formed by M. Cernuschi, who, in 1895, bequeathed it, together with his house, to the city of Paris. The bronzes are specially valuable, but the whole collection is surpassed by the Musée Guimet (Rte. 25). The periods covered by the various Chinese dynasties are indicated on cards in the most important show-cases.—The museum is open daily 10–5 (Oct.-March 10–4); closed on Mon. and till 12.30 on Tues.; adm. 2 fr., free on Thurs. afternoon, Sun., and holidays.

Room I (landing on 1st floor). Large temple candlesticks; lacquered pagoda-chests; vases of the Han, Tang, and Sung dynasties. On the right is a marble bust of Cernuschi, by A. Carlès. A large tapestry at the end illustrates the legend of the scholars hiding the sacred books during the reign of Che Hwang-te. On the walls are prints taken from engraved stones of the Han (2nd cent. B.C. and 2nd cent. A.D.) and Wei (6th cent.) dynasties. We cross R. III to enter R. II (r.).

Room II. Statuettes of Buddha from China and Siam; by the window is a case illustrating Sarmatian art (S.W. Mongolia and S. Russia).

Room III. Further examples of statuettes; jade buckles, mainly of the Tang dynasty; weapons and other articles in bronze.

Room IV. Lacquered pagoda-cupboards; Siamese statuettes (16th cent.).

Room V. In the centre is a colossal seated *Figure of Buddha, 14¾ ft. in height, brought from Meguro and dating from the time of the Emperor Shiumun (end of 18th cent.). In the large show-cases near it is a series of Chinese sacred vases of the Han, Liang, Tang, Sung, Yuan, and Ming dynasties. At the end of the hall is a magnificent carved wooden gallery, decorated with dragons, which came from one of the destroyed temples of Yedo and is ascribed to the school of Zingoro. In the gallery are Japanese stoneware, porcelain, and bronze; and Buddhas of Siamese and Khmer (Cambodian) workmanship.

Room VI. Huge *Vat of remarkable workmanship (Chow dynasty, 11th–2nd cent. B.C.). By the entrance from R.V, glazed pottery from the Mongol city of Tokto, destroyed by Genghis Khan in the 13th cent.; in the room and the small annexe, Series of reduced copies of the large Chinese ritual vases in R. V (Chow, Han, Tang, and Ming dynasties). A staircase descends hence to the ground floor on which are two rooms containing Buddhist sculptures, photographs, etc. The small room beneath the stair reproduces a sepulchral chamber of the Han dynasty, decorated with printed rice-paper.

To the N. of the Parc Monceau is a quarter favoured by the wealthier artistic and literary set. The finest houses are to be found in the Rue de Prony (Pl. M 31), Rue Montchanin (Pl. M 36), and Rue Fortuny (Pl. M 31). At No. 9 Rue Guyot is the *Swedish Church* (Pl. M 32, *A*), built by Falk in 1913 in the national style.—In the Rue Daru, to the W. of the park, is the *Russian Church* (Pl. B 31, *A*), with gilded domes, erected in the Byzantine-Muscovite style in 1859–61 by Strohm and Kouzmine, at the expense of Tsar Alexander II.

The interior is entirely decorated with frescoes by Eugraphos and Paul Sorokine, Bronnikov, and Vasiliev. The church is open to visitors daily from 9 to 4 or 6, except from 11 to 12 on Sun. and Wed.; excellent plainsong may be heard on great feast-days.

Beyond the Av. de Messine (p. 66) the Boul. Haussmann passes (No. 158; r.) the **Musée Jacquemart-André** (Rte. 26), and crosses successively the Rue de Courcelles and the Rue du Faubourg St-Honoré.

The very long Rue de Courcelles (Pl. B 42–M 20, *A*) runs N.W. from St-Philippe-du-Roule (see below), on the S., viâ the Place Pereire (Pl. M 26), to the *Porte de Courcelles*. Charles Dickens lived in Nov. 1846 at No. 38 (then 48) in this street: "the most preposterous house in the world," though he admits a "gleam of reason in the drawing-room," approached through a "series of small chambers like the joints in a telescope."

The Rue du Faubourg-St-Honoré (Pl. B 43–37; *I*), forming the N.W. continuation of the Rue St-Honoré, stretches from the Rue Royale (p. 17) to the Place des Ternes (1¼ m.). It intersects an aristocratic quarter and contains many jewellery, print, and curiosity shops. Near its S.E. end is the **British Embassy** (No. 39), purchased for £32,000 by Wellington in 1814 from Pauline Bonaparte, Princesse Borghèse, much of whose furniture remains. The *Embassy Church* (p. lvii; no patron-saint) is in the Rue d'Aguesseau, opposite. No. 52 (r.) was the residence of Guizot from 1860 to 1870. No. 41 (l.) is the *Hôtel Pontalba*, built by Visconti and restored by M. de Rothschild; No. 45 was the residence of Thiers at the end of his term as President, in 1874. Farther on are the Palais de l'Elysée (p. 15; l.) and the *Ministère de l'Intérieur* (Home Office; r.). In the Rue de Penthièvre (r.) No. 26 is said to have been Benjamin

Franklin's city office and has his name and protrait-medallion on the upper story; in 1799–1800 it was occupied by Prince Lucien Bonaparte. No. 12 in the Rue Montaigne (l.) was the residence of Gambetta in 1874 and Meyerbeer died at No. 2 (1864). We cross the Rue La Boëtie, where Eugène Sue lived at No. 49 in 1840–45. The basilican church of St-Philippe-du-Roule (r.) was built by Chalgrin in 1769–84 and enlarged in 1845 and 1853. In the interior are paintings by Chassériau (apse) and Ch. Jacquand (lady-chapel); statues by Bra and Lebœuf-Nanteuil (choir and lady-chapel); and stained glass by Maignan. Farther on are the *Hôtel de St-Priest* (No. 170), with a handsome gateway, and the Rue de Berri, No. 2 in which (r.) is on the site of the house of Thomas Jefferson during his embassy to Paris (1785–89). Beyond the Boulevard Haussmann is the *Hôpital Beaujon*, founded by the financier Beaujon in 1870. The Faubourg St-Honoré next crosses the Av. Hoche; at the corner (No. 270; fifth floor) lived Gustave Flaubert, from about 1875. The Av. Hoche leads r. to the Parc Monceau (p. 66) and l. to the Etoile (p. 16), past the little English Rom. Cath. church of *St. Joseph* (1870), with an ornate Romano-Byzantine interior.—Beyond the *Place des Ternes* (Pl. B 31, *A*) the Faubourg St-Honoré is continued by the Avenue des Ternes to the Porte des Ternes (p. 69). In front of the church of *St-Ferdinand-des-Ternes* (Pl. B 26, *A*) is a monument to the *Francs-Tireurs* of 1870–71, by J. Jouant and Vautrin (1911). Hence the Rue St-Ferdinand leads S.W. to the Av. de la Grande-Armée (see below), crossing the Place St-Ferdinand, which has a monument to the engineer *L. Serpollet* (1858–1907), by J. Boucher (1911).

Beyond the Rue du Faubourg-St-Honoré the line of the Boul. Haussmann is continued to the Place de l'Etoile (p. 16) by the Avenue de Friedland (Pl. B 32, *A*). On the right (entrance, No. 2 Rue Berryer) is the *Fondation Salomon de Rothschild*, a former hotel of the Rothschild family, whose valuable library of volumes on art was bequeathed to Paris in 1922 (adm. on written application to the director, M. Joubin). Just beyond, at the junction of the Rue Balzac and Rue Beaujon, is Falguière's monument to *Balzac* (1799–1850). At No. 6 Rue d'Artois (l.) Alfred de Vigny died in 1863.—From the Etoile we follow the wide Avenue de la Grande-Armée (Pl. B 27, *A*), which is the continuation of the Champs-Elysées towards Neuilly and contains numerous motor and cycle shops. No. 65 (l.) is the headquarters of the *Touring-Club de France* (p. lii).

NEUILLY (51,590 inhab.), the most fashionable suburb of Paris, has many artists among its inhabitants. Its N. half, now a colony of pretty villas, was formerly the park of Louis Philippe's château, built in 1740 and burned down by the mob in 1848. The *Foire de Neuilly*, the most popular Paris fair of the year, is held annually in the Avenue de Neuilly from June 15th to July 15th.

We leave Paris by the *Porte de Neuilly* (Pl. B 21). On the left are the monument to *Emile Levassor* (d. 1897), motor engineer, by C. Lefèvre, after a design by Dalou, and the *Palais de Bois*, a hall used for exhibitions of painting, etc. (comp. p. li). Here is also the *Porte Maillot*, the N.E. entrance to the Bois de Boulogne (p. 75). On the opposite side are the *Luna-Park* (p. l) and the Place de Verdun, a semicircular space embellished with a marble statue of *Alfred de Musset* (1810–57), by Pierre Granet (1906).

In the Boul. de Verdun, to the right, is the **Chapelle St-Ferdinand** (Pl. M 17), a Byzantine mausoleum erected in 1843 on the site of the inn in which Ferdinand, Duc d'Orléans, son of Louis Philippe, died as the result of a carriage accident on July 13th, 1842. Within (apply at No. 13; gratuity), on the right, is the cenotaph of the duke, who is buried at Dreux. Designed by Ary Scheffer and sculptured by Triqueti, it consists of a recumbent statue of the duke; an angel praying, one of the last works of Princesse Marie d'Orléans; and a fine bas-relief of France holding a funeral urn and a lowered flag. The stained glass was made at Sèvres from the cartoons of Ingres. Behind the altar is a Descent from the Cross, by Ary Scheffer and Triqueti. The prie-dieu was embroidered by Amélie Queen of the Belgians and the Duchesse d'Orléans. In the vestry is a painting of the Last Moments of the Duc d'Orléans, by Jacquand (1844).—In the Place Gallieni, at the N. end of the boulevard, outside the *Porte des Ternes* (Pl. M 17), is a monument to the *Balloonists of the Siege* of 1870–71, by A. Bartholdi (1905).

The wide Avenue de Neuilly (Pl. M 12) continues the Av. de la Grande-Armée (p. 68) N.W. to (1¼ m.) the handsome *Pont de Neuilly* (Pl. M 1), a bridge 787 ft. long spanning the Seine, constructed by Perronet in 1766–72. The Rue des Graviers, on the left about half way to the bridge, leads to the *Old Cemetery* (Pl. M 5), in which is the grave of Anatole France (1840–1924). Nearer the bridge, at No. 32 in the Rue de Longchamp, Théophile Gautier died in 1872.—Beyond the bridge the Av. de la Défense ascends to the Rond-Point de Courbevoie (p. 312). To the left lies *Puteaux* (p. 312).

The Avenue du Roule (Pl. M 5–11), which begins at the Porte des Ternes, runs parallel with the Av. de Neuilly, on its N. side. At the Rond-Point d'Inkermann (Pl. M 8) in this street is a bronze statue of *Perronet* (1708–94; see above), by Gaudez; in front of the neighbouring church of *St-Pierre* (1898) is a marble statue of *Joan of Arc*, by Péchiné. The treaty of peace with Bulgaria was signed on Nov. 27th, 1919, in the *Hôtel de Ville*, a little farther on. In the garden is a bronze statue by Gaudez of *Parmentier* (1737–1813), who made his first experiments in potato-growing at Neuilly.

At 44 Rue Chauveau, at the corner of the Boul. du Château (Pl. M 4), is the *American Hospital*, and at 89 Boul. Bineau is the *Maison de Retraite Galignani-Thiers* (Pl. M 10), a large private nursing home.

B. To the South of the Champs-Elysées.

Métro stations: *Champs-Elysées*, *Marbeuf*, and *George V* (line 1); *Etoile* (lines 1, 2, and 5); *Victor-Hugo* and *Dauphine* (line 2); *Kléber*, *Boissière*, *Trocadéro*, and *Passy* (line 5); *Mirabeau*, *Eglise d'Auteuil*, *Porte d'Auteuil*, *Michel-Ange-Molitor*, *Chardon-Lagache* (line 8); all stations on line 9 between *Rond-Point-Marbeuf* and *Porte de St-Cloud*.—Tramways and Omnibuses, see Appx., pp. 1–8.

The broad Cours-la-Reine (Pl. B 49, 44, *B*), laid out under Marie de Médicis in 1616 (p. 14), and leading due W. from the Place de la Concorde to the Place d'Alma, is called in its W. part the Cours Albert Premier (Pl. 39, *B*). The parallel Quai de la Conférence, on the Seine, takes its name from the Porte de la Conférence (demolished in 1730), through which the Spanish ambassadors entered Paris in 1660 to dis-

cuss with Mazarin the projected marriage between Louis XIV and Maria Theresa (tablet, with plan of the gate). On the right are the *Petit-Palais* (p. 15) and the *Grand-Palais* (p. 15). Just short of the *Pont Alexandre-III* (p. 96) is (l.) a monument to *Armand Silvestre* (1837–1901), poet and novelist, with a bust by A. Mercié (1906).

At the corner of the *Av. Victor-Emmanuel-III* (Pl. B 44, *B*; formerly d'Antin), which leads to the Rond-Point des Champs-Elysées, is a monument to *Alfred de Musset* (1810–57), by Moncel, with a relief of the 'Dream of the Poet.' Opposite is the *Pont des Invalides* (p. 96).

The Rue François-Premier, which diverges here (r.), is crossed at the *Place François-Premier* (Pl. B 39, *B*) by the Rue Jean-Goujon and the Rue Bayard. In the Rue Jean-Goujon (l.) are the *Armenian Church*, built by A. Guilbert in 1903–5, and **Notre-Dame-de-Consolation** (Pl. B 39, *B*; open daily from 2 to 4 or 5, except Mon. and the first Fri. of the month), a sumptuous chapel in the Louis-Seize style, designed likewise by Guilbert and dedicated to the memory of the 130 victims (mostly women and girls of the wealthy classes) of the fire at the Charity Bazaar (May 4th, 1897) on this spot. The chapel is surmounted by a statue of the Virgin by H. Daillon; in the interior are a colossal copper Mater Dolorosa by Daillon, in the apse, and the Glorification of the Martyrs, a ceiling-painting by Albert Maignan.

At the corner of the Cours Albert Premier and Rue Bayard is the ***Maison de François Premier** (Pl. B 39, *B*), a small Renaissance palace in the Venetian style, built by the king in 1523–27 at Moret, near Fontainebleau, either for his sister Margaret of Navarre or for his son's mistress Diane de Poitiers. It was re-erected on its present site for Mlle Mars in 1824. The façade (partly modernized) has three round arches on the ground-floor and three square windows above. The pilasters, corner-ornamentations, frieze, genii, and medallions (ascribed to Jean Goujon) form a charming decorative ensemble. In the centre are the arms of France and Navarre.—Gustave Doré had a studio at No. 1 Rue Bayard, opposite, and in the flat above lived Jules Ferry.

At the end of the Cours Albert Premier is the **Place de l'Alma** (Pl. B 34, *B*), whence the *Pont de l'Alma* (p. 96) crosses the Seine to the Quai d'Orsay, while several handsome modern streets radiate on the N. bank. In the flower-bed on the right is the *Monument of Belgium's Gratitude* for French aid during the Great War, by Foucart and De Rudder.

At the beginning of the Avenue Montaigne (Pl. B 38, *B*), which leads N.E. to the Rond-Point des Champs-Elysées (p. 16), is the *Théâtre des Champs-Elysées* (p. xlix), a reinforced concrete building by R. Bouvard and A. and G. Perret (1911–13). The bas-reliefs on the marble façade and the frescoes in the peristyle are by E. A. Bourdelle. In the interior, which is the last word in comfort, are a circular auditorium for musical plays, with ceiling frescoes by Maurice Denis; another auditorium for comedies, with frescoes in the foyer by Vuillard; and the 'Studio des Champs-Elysées,' a tiny auditorium for repertory work.

In the Avenue George-V (Pl. B 34, 33, *A*, *B*; formerly de l'Alma), leading N., is the much-admired American Episcopal Church of **Holy Trinity**, with a graceful tower, built in the early-English Gothic style by G. S. Street (1885–88), with fine glass illustrating the Te Deum, a wrought-iron choir-screen, and a reredos of 'gesso work.' On the left is the *Memorial Battle Cloister*, designed

by Bertram Goodhue (1923), in honour of the U.S. army units who suffered casualties in France in 1917–18. The Rue Marbeuf opposite recalls the house and gardens of an 18th cent. financier.

The Avenue de Tokio (Pl. B 34, *A*; formerly the Quai Debilly) continues the Quai de la Conférence along the N. bank of the river towards Passy. It passes the *Manutention Militaire*, or army bakery, on the site of the Savonnerie (p. 161); the *Passerelle Debilly*, a footbridge across the Seine; and the railings of the Parc du Trocadéro (p. 72). Opposite the Trocadéro is the *Pont d'Iéna* (p. 96).

The Avenue Marceau (Pl. B 34, 33, *A*, *B*) leads N.W. from the Place de l'Alma to the Etoile (p. 16), passing the Rue Georges-Bizet (l.), in which is the Orthodox Greek church of *St. Stefanos*, with a handsome interior and marble iconostasis. The modern church of *St-Pierre-de-Chaillot*, in the Rue de Chaillot (l.), and the wealthy *Quartier Chaillot* take their name from a vanished village.

From the Av. Marceau the Avenue du Président-Wilson diverges almost immediately on the left, and passes the main façade of the **Musée Galliéra** or *Musée Brignole-Galliéra* (Pl. B 34, *B*), a museum of French decorative art, which is entered at No. 10 Avenue Pierre-Premier-de-Serbie, behind. The statues on the central pavilion represent Painting (by *Chapu*), Architecture (by *Thomas*), and Sculpture (by *Cavelier*). The Fontaine d'Avril, in front, is by *P. Roche* (1906).

This handsome building in the style of the Italian Renaissance was erected by *Ginain* in 1878–88 to house the collections of the Duchess of Galliera (d. 1889), who subsequently changed her mind and bequeathed them to the city of Genoa. The building and gardens, however, together with a number of ancient tapestries, were left to the city of Paris.

The museum is open daily from 10 to 4 (Oct.–March) or 5 (April–Sept.), except on Mon. and holidays and on Tues. till 12.30; adm. 2 fr., free on Sun. and Thurs.—Two special exhibitions are held annually, one in autumn, the other in spring.

Under the colonnade of the courtyard and in the Vestibule are sculptures by Max Blondat, Vital Cornu, Bayard de la Vingtrie, Fontaine, etc.—In the room on the right of the vestibule is a tapestry in wool, silk, and gold-thread, Summer, or the Triumph of Ceres, by *Coyette*, after *Mignard* (Gobelins; 1736–49).

The Grande Salle, opposite the entrance, is hung with magnificent *Tapestries. Chief of these are five splendid examples made in the middle of the 18th cent. at the 'Ateliers du Louvre,' from the designs of *Philippe de Champaigne*, *Sébastien Bourdon*, and *Lesueur*. These illustrate the history of SS. Gervasius and Protasius, and represent: the Scourging of St. Gervasius; the Beheading of St. Protasius; the Apparition of the Saints to St. Ambrose, Bishop of Milan; the Discovery of their Relics; and the Removal of their Relics to Milan Cathedral. Over the entrance is the Month of August, after *Van Orley*, a wool and silk tapestry from the Faubourg St-Marcel (17th cent.). Over the two entrances to the next gallery are the Snares of Marriage and the Repast, from the series designed by *L. Guyot* and woven at the factory in the Faubourg St. Marcel (c. 1600).

The Grande Galerie is entered from the Grande Salle by either of two doors. The tapestries which it contains are (starting from the right), Pan and Amymone, after *Boucher* (Gobelins; 18th cent.); Swoon of Armida, by *Monmerqué*, after *Coypel* (Gobelins; 1789); Rape of Helen, after *Coypel* (Brussels; 1775); Perilous Slumber, after *Boucher* (Gobelins; 1754–70). In the room on the right is Autumn, or the Triumph of Bacchus, by *Leblond*, after *Mignard* (Gobelins; c. 1750); in the room on the left is the Month of March, after *Van Orley*, in the style of the "Chasses de Maximilien' (Gobelins; 17th cent.).

Opposite the entrance of the museum is a little garden with a bronze group representing 'Wine,' by Holweck (1911). No. 23 is the *Hôtel de la Charité*, built by Sanson at the expense of the Countess Boni de Castellane and destined for charitable works.

Farther on the Avenue du Président-Wilson crosses the **Place d'Iéna** (Pl. B 29, *B*), in the centre of which is an equestrian statue of *George Washington* (1732–99), by Daniel French, presented to France by the women of America. On the N. side of the square is the **Musée Guimet** (Rte. 25).

On the left of the Avenue d'Iéna, which leads N. from the Place d'Iéna to the Etoile, is the *Place des Etats-Unis* (Pl. B 28, *A*), justifying its name by a bronze group of *Washington and Lafayette*, by Bartholdi (1895), presented by Joseph Pulitzer, the proprietor of the 'New York World,' by a monument to the *American Volunteers* who died for France in 1914–18 (by V. Boucher), and by a monument (by Bertrand Boutée; 1910) to *Dr. Horace Wells*, of Hartford, Conn., the first dentist to use gas as an anæsthetic (1844). The soldier in the war memorial is said to have been modelled from Alan Seeger, the young American poet who fell in the war.—In the Rue Auguste-Vacquerie, to the right of the Av. d'Iéna, farther on, is *St. George's Church* (Anglican; Pl. B 33, *A*), built at the expense of Sir Richard Wallace in the Romanesque-Byzantine style (1887–88).

At No. 43 Av. du Président-Wilson is the *Musée des Phares* (adm. free Thurs. 2–4 or 5), illustrating ancient and modern methods of coast-lighting in France.

The Av. du Président-Wilson ends at the Place du Trocadéro (Pl. B 25, *B*), 550 yds. across and nearly circular in shape, whence five avenues radiate like the ribs of a fan. The Place is situated on the 'Colline du Trocadéro,' a little eminence named after a fort at Cadiz, taken by the French in 1823. On the S.E. side is the **Palais du Trocadéro,** a striking building in the oriental style, described, with its interesting museums, in Rte. 30.

The slopes between the Palais and the Seine (Avenue de Tokio) are occupied by the Parc du Trocadéro, divided into two parts by a central walk. From the terrace at the top a *Cascade* descends over a wide vault (into which the visitor may pass) into a lake at the four corners of which are a bull, a horse, an elephant, and a rhinoceros (by *Frémiet, Cain, Jacquemart,* and *Rouillard*). The statues of Water and Air beside the cascade are by *Cavelier* and *Thomas*. On the E. side of the park is an *Aquarium* (adm. daily 10–4, except Mon.). Immediately opposite the park the Seine is crossed by the *Pont d'Iéna* (p. 96) to the Eiffel Tower and the Champ-de-Mars (p. 158).

The Avenue Kléber (Pl. B 24, 27, *B, A*) leads N.E. from the Place du Trocadéro to the Place de l'Etoile (p. 16). Near its farther end is the *Hôte Majestic* (No. 19; p. xxxii), the large and sumptuous lodging of the British representatives at the Peace Conference of 1919, built on the site of the former residence of Isabella II, ex-queen of Spain (1830–1904). At the corner of the Rue de Presbourg is the former mansion of George V, ex-king of Hanover (d. 1878).

The Avenue Malakoff (Pl. B 24, 23, *B*) leads N., crosses the *Place Victor-Hugo* and the Av. du Bois-de-Boulogne (p. 74), and ends at the Porte de Neuilly (p. 68). In the centre of the Place Victor-Hugo (Pl. B 23) is a large monument to *Victor Hugo* (1802–85), attended by Satire, Lyric Poetry, and Fame, by Barrias, Allar, and Pascal. Attached to the church of *St-Honoré-d'Eylau*, on the S.W. side of the square, is *Notre-Dame de la Cité Paroissiale* (in the Av. Malakoff), a lavishly decorated chapel in the Romanesque and Gothic styles, with a fine Chemin de Croix in the crypt. At No. 12 Rue Léonard-de-Vinci, to the N.E. of the square, lived Edwin Lord Weeks (d. 1903), the American painter

of oriental scenes. The square is crossed also by the Avenue Victor-Hugo leading r. to the Etoile (p. 16) and l. to the Muette (see below). No. 124 (l.) occupies the site of the house where Victor Hugo died, and over the door is his medallion-portrait by Fouquereau.

At the beginning of the Rue Franklin (Pl. B 25, *B*), which leads S.W. from the Place du Trocadéro towards Passy (comp. below), is a statue of *Benjamin Franklin* (1706–90; minister plenipotentiary to France 1776–85), by John J. Boyle of Philadelphia, with bas-reliefs by F. Bron, presented to the city of Paris in 1906 by Mr. John H. Harjes, the banker.—Close by are steps ascending to the small **Cimetière de Passy** (Pl. B 25; entrance at 2 Rue des Réservoirs), which contains a number of interesting monuments. Beginning on the right: *Marie Bashkirtseff* (d. 1884), painter, Byzantine chapel by Emile Bastien-Lepage; *Louis Le Camus* (d. 1905), sculptor, with a bronze figure of a dog; *Gen. Nivelle* (1856–1924), defender of Verdun; *Louis Ernest Barrias*, sculptor (d. 1905), and *Joseph Félix Barrias*, painter (d. 1907), bust and medallion by A. Allar; *Claude Debussy* (1862–1918), composer; *Réjane* (Gabrielle Réju; 1857–1920), actress; *Jane Henriot*, actress, a victim of the fire at the Théâtre-Français in 1900, monument by Dourgnon; *Edouard Manet* (1832–83), impressionist painter, bust by Leenhoff.

The shady Avenue Henri-Martin (Pl. B 14–24), to the S. of which lies Passy, leads W. from the Place du Trocadéro to the Porte de la Muette (⅘ m.). On the right is the *Lycée Janson-de-Sailly* (1885), with busts of famous men on the façade in the Rue de la Pompe. In the garden on the avenue side is a monument to *Eugène Manuel* (1823–1901), author of 'Pages Intimes,' by Gustave Michel (1908). On the left is the *Mairie of the 16th Arrondissement*. Then, on the right, the *Square Lamartine* (Pl. B 14), with a bronze statue of the poet *Lamartine* (1790–1869), by Marquet de Vasselot (1886), and a monument to *Benjamin Godard* (1849–95), the composer, by Champeil and Jaumin. In the centre of the square is the *Artesian Well* of Passy (1861; 1925 ft. deep). Lamartine died at a villa now replaced by Nos. 109–111 Av. Henri-Martin (tablet).

Opposite the *Porte de la Muette* (Pl. B 10), one of the chief entrances of the Bois de Boulogne, is a remnant of the magnificent *Park of La Muette*, now cut up into building lots.

The royal **Château de la Muette**, or *La Meute*, as it was still called at the end of the 18th cent., was originally a simple hunting-lodge, taking its name either from the pack of hounds (meute) or from the cast antlers (mues) of deer kept there. It was improved by the Regent, became a favourite residence of his dissipated daughter, the Duchesse de Berri, and was rebuilt by Louis XV. Marie Antoinette spent the night here on her arrival at Paris before proceeding to the Tuileries. On Nov. 21st, 1783, the court witnessed the first balloon ascent here by Pilâtre de Rozier and the Marquis d'Arlandes (in M. de Montgolfier's 'aerostatic machine'). Later the château was occupied by Philippe-Égalité, who stood on the terrace to watch the mob bringing Louis XVI from Versailles to the Tuileries in 1789. At the Fête de la Fédération, July 14th, 1790, the city of Paris gave a great banquet here to 15,000 guests. A single pavilion is all that remains of the royal château.

Skirting the railings of La Muette in the Av. Raphaël (l.), we reach the *Jardin du Ranelagh* (Pl. B 15), which in 1775–89 was a fashionable resort in the style of its London namesake, famous for its fêtes and gay pleasure-parties. It is

now a popular Sunday resort with a café, bandstand (Thurs. concerts), and 'théâtre de Guignol' (marionettes). The lawns are dotted with sculptures, including a monument to La Fontaine (1621–95), by *A. J. Dumilâtre*.

PASSY, a favourite residential district owing to its proximity to the Bois de Boulogne, with a considerable English colony, has been completely transformed since the Exhibition of 1878, and its villas and gardens are now being rapidly replaced by uniform rows of large apartment-houses. The mineral springs for which Passy was noted in the 18th cent. are still in existence (32 Quai de Passy, Pl. B 21). Down to the middle of the 19th cent., when it was still only a suburban village, it was much favoured by literary men, musicians, and artists.

Henri Martin (1810–83), the historian, died at 38 Rue Vital (Pl. B 20). No. 47 Rue Raynouard (Pl. R 16–21) is *Balzac's House* (adm. 2 fr. daily 1–5, except Mon.), containing a museum of souvenirs of the great novelist, who lived here from 1841 to 1847. On the front of the house is a marble portrait-medallion by Mme J. Itasse. On the school at the corner of the Rue Raynouard and Rue Singer is a tablet commemorating the *Hôtel de Valentinois*, in a pavilion of which Benjamin Franklin lived in 1777–85, and on which he placed the first lightning-conductor seen in France. Lamartine (1790–1869) and Rossini (1792–1868) also died at Passy.

The Pont de Passy, *Ile des Cygnes*, with the statue of *Liberty*, etc., are described on p. 96.

From the Chaussée de la Muette (Pl. R 11) the Rue Mozart leads S. to **AUTEUIL,** another residential district with a large number of charitable institutions. The *Pont Mirabeau* (p. 97) here crosses the Seine.

The church of *Notre-Dame-d'Auteuil* (Pl. R 13) was rebuilt by Vaudremer in 1877–88 in the Romanesque-Byzantine style. In front of it is the tomb of the chancellor D'Aguesseau (d. 1751) and his wife, a pyramid of red marble, crowned with a globe and cross of gilded copper.

To the S. of the church are the *Maison Chardon-Lagache* (Pl. R 13) and the huge *Institution de Ste-Périne*, founded in 1806, with a fine park.—The Rue d'Auteuil leads W. from the parish church to the *Porte d'Auteuil* (Pl. B 3), the S.E. entrance to the Bois de Boulogne (p. 75). Here begins the Auteuil railway-viaduct, 1¼ m. long, which ends at the 'pont-viaduc' (p. 97).

Boileau (in 1685–1709) and Molière (after 1667) both lived at Auteuil, but their houses have disappeared; Boileau's stood near 26 Rue Boileau, while the site of Molière's villa was at the corner of the Rue Rémusat and the Rue Th. Gautier, not (as the tablet indicates) at No. 2 Rue d'Auteuil. No. 59, now the training-school of the Jewish Alliance, occupies the site of the house inhabited successively by Mme Helvetius, Franklin's friend, Count Rumford (1801–14), and Prince Pierre Bonaparte, who shot the journalist Victor Noir here in 1870.

The little **Cemetery** of Auteuil, in the Rue Michel-Ange (Pl. R 4), contains the grave of the cosmopolitan *Sir Benjamin Thompson*, later *Count Rumford* of Munich (1753–1814), born at North Woburn, Mass., to whom Gibbon refers as 'Mr. Secretary-Colonel-Admiral-Philosopher Thompson.' The tombstone was shattered in 1871 by a shell from Mont-Valérien and was restored by Harvard University. Here, too, lie *Hubert Robert*, the painter (d. 1808); *Legendre*, the mathematician (d. 1833); the artist *Gavarni* (d. 1866); and *Gounod* (d. 1893).

From the Gare d'Auteuil a tramway (No. 16 or 23) runs to (1½ m.) *Boulogne* (p. 319), passing the municipal **Jardin Fleuriste** (open daily 1–6 in summer, 1–5 in winter; adm. by ticket from the Préfecture de la Seine, Direction des Travaux, 98 Quai de la Rapée). The green-houses are open to the public in spring, when the azaleas are in flower. Farther on is the physiological station of the Collège de France.

9. THE BOIS DE BOULOGNE.

Métro stations: *Maillot* (line 1); *Dauphine* (line 2); *Porte d'Auteuil* (line 8); *Pompe, Ranelagh* (line 9).—Omnibuses: Lines C, D, AB, AS, AX.—Tramways: Lines 12, 15, 16, 18, 19, 25, 37. See Appx.—Ceinture. Trains start every 10 min. from the Gare St-Lazare (entrance in the Rue St-Lazare, near the Rue de Rome) for Porte Maillot, Avenue du Bois-de-Boulogne, Passy, and Auteuil. —Steamers between Paris and Suresnes (including special race-services for Longchamp), see p. 311, and Appx. p. 18.—Taxicabs, see Appx., p. 1.—*Restaurants*, see pp. xxxvii, xxxix.

The following Drive of 2–3 hrs. is recommended: Avenue du Bois-de-Boulogne, the lakes, Pré-Catelan, Grande-Cascade, Longchamp race-course, Bagatelle, Jardin d'Acclimatation, and Porte Maillot. If not required for the return journey the cab should be dismissed at the Jardin d'Acclimatation.

There are five entrances to the Bois from Paris, namely the *Porte Maillot* and *Porte Dauphine* (the two main entrances), and the *Porte de la Muette*, *Porte de Passy*, and *Porte d'Auteuil*.

The usual approach to the Bois is the handsome Avenue du Bois-de-Boulogne (Pl. B 27, *A*), ⅘ m. long and 110 yds. wide, leading from the Etoile to the Porte Dauphine. Opened in 1855 as the Avenue de l'Impératrice, it is composed of a central carriage-road with a path for pedestrians on the left and a riding-track on the right. No. 80 was the residence of the composer Claude Debussy (1862–1918). Not far from the Etoile is (r.) a monument, by Dalou and Formigé, to *Adolphe Alphand* (1817–91), who laid out the Bois and most of the other parks of Paris in their present form. At the corner of the Av. Malakoff was the house of Dr. Evans, the dentist, where the Empress Eugénie spent the first night on her flight from the Tuileries in 1870 (comp. p. 10). No. 122 in the Av. Malakoff (r.) is the residence of the Duc de Talleyrand, built by Samson on the model of the Grand Trianon for Comte Boni de Castellane. Anatole France died in 1924 at No. 5 Villa Saïd (r.), and here his body lay in state. At the end of the Av. du Bois-de-Boulogne, above the Bois, Mont-Valérien and the hills of St-Cloud, Bellevue, and Meudon come into sight.

On the left (No. 59) is the **Musée D'Ennery** (Pl. B 18), a collection of Oriental art formed by the dramatist D'Ennery (1811–99) and bequeathed by him to the state together with his house. It is open free from 1 to 4 or 5 on Sun., Tues., and Thurs., except during August, when it is closed.

The collections are arranged in four rooms on the first floor and may be divided into four categories. (*a*) Chinese and Japanese statuettes of real or mythical characters and animals, arranged according to material in R. 1 and

according to subject in RR. 2, 3 (China), and 4 (Japan).—(*b*) 'Netsukés,' fancifully carved buttons used in Japan for attaching to the girdle such objects as medicine-boxes, tobacco-pouches, and pipe-cases. These are arranged in R. 1 according to material (finest in Cases 8–12) and subject.—(*c*) 'Kogos,' small Japanese perfume-boxes of china, arranged according to subject in RR. 1, 2, and 3.—(*d*) Large figures of animals (remarkable specimen in the corner of R. 2); furniture inlaid with mother-of-pearl; pedestals (R. 4, Cases 97 and 98); copy of a Japanese fresco of the 7th or 8th cent. (on the ground-floor, by the entrance), etc.

The ***Bois de Boulogne** (Pl. B 2–14), familiarly known as the 'Bois,' lies just outside Paris on the W., and is bounded by the fortifications on the E., the Seine on the W., Neuilly on the N., and Boulogne on the S. It once formed part of the vast *Forêt de Rouvray* ('roveretum,' oak-forest), entirely filling the loop of the Seine. Though the châteaux of La Muette, Madrid, and Bagatelle and the abbey of Longchamp were erected on its borders, until 1852 the Bois was utterly neglected, the haunt of footpads and the resort of duellists. In that year it was handed over by the state to the city of Paris and was transformed at a cost of six million francs into the present splendid park of 2155 acres, the favourite promenade of the Parisians. The trees were cut down in 1870 to prevent their affording cover to the enemy. On fine summer afternoons this is the chief rendezvous of Parisian Society. The Longchamp races attract thousands of visitors (see p. 77).

From the Porte Dauphine (Pl. B 13) the Route de la Porte des Sablons, immediately to the right, leads to the Jardin d'Acclimatation (p. 78). We, however, follow the Route de Suresnes, straight in front of the gate, past the Pavillon Dauphine (café-restaurant) to (½ m.) the Rond Royal or Carrefour du Bout-des-Lacs (Pl. B 8; Chalet-Restaurant du Rond-Royal, whence two roads follow respectively the right and left (W. and E.) banks of the Lac Inférieur to (¾ m.) the Carrefour des Cascades at its other end. The road on the W. bank skirts the *Pelouses de la Croix-Catelan* (Arnaud Catelan was a troubadour murdered here c. 1300), with the sports-grounds of the *Racing Club* (p. lii); that on the E. bank passes the starting-point of the ferry to the island in the lake (75 c. there and back; boats for hire, from 3 fr. 75 c. per hr.).

The Route de Suresnes, which diverges at the Rond Royal, leads S.W. to the Carrefour de Longchamp (p. 77), crossing the *Carrefour de la Croix-Catelan* (18th cent. pyramid of stones), and skirts the enclosure of the **Pré-Catelan,** in which are a fashionable café-restaurant, a cycle-track, and a dairy-farm belonging to the Jardin d'Acclimatation.

The Lac Inférieur, or *Grand Lac* (27 acres in area), has two islands, linked together by a bridge, on the larger of which is the Chalet des Iles, a café-restaurant. The *Carrefour des Cascades*, with a waterfall under which one may walk, divides it from the Lac Supérieur (7½ acres). The *Butte Mortemart*, near the S. end of the latter, commands pretty views and

overlooks the Champ de Courses d'Auteuil, a racecourse reserved for steeplechasing (p. liii).

From the Carrefour des Cascades the Avenue de l'Hippodrome leads W. to the famous racecourse of Longchamp and to the CARREFOUR DE LONGCHAMP (café-restaurant), at the S.W. end of the long Allée de Longchamp (see below). Here the *Grande-Cascade*, an artificial waterfall c. 30 ft. high, descends from the Mare de Longchamp.

The **Hippodrome de Longchamp** (p. liii), opened in 1857, is one of the premier racecourses of the world, and has stands accommodating 10,000 spectators. It is seen at its gayest on the day of the 'Grand Prix' in June (see p. liii); formerly, on the Fête Nationale (July 14th), the garrison of Paris was here reviewed by the President of the Republic.

The Route des Tribunes, which skirts the N. and W. sides of the race-course, passes the Villa de Longchamp, a private residence, in the park of which are the scanty remains of the *Abbey of Longchamp*, founded in 1256 by St. Isabella of France, sister of St. Louis, and notorious for its Holy Week revels ('ténèbres') made fashionable c. 1727 by the singer Mlle Le Maure.—The Route de Suresnes (comp. p. 75), diverging on the right for the Pont de Suresnes, passes the Polo Ground and the *Abbey Pool* (r.) and the Restaurant de l'Ermitage de Longchamp (l.).

From the Carrefour de Longchamp the Sèvres-Neuilly road runs N., passing (l.) the *Champ d'Entraînement*, dating from 1856, now used for football, tennis, etc., beyond which appears the Seine with the little *Ile de Folie* and the large *Ile de Puteaux*, part of which is leased to the Société des Sports. On the right is the beautiful park (59½ acres) of **Bagatelle,** the former residence of Lord Hertford (d. 1870) and Sir Richard Wallace (d. 1890), purchased by the city in 1904 and open to the public till dusk (carriages not admitted). Art exhibitions are sometimes held in the little palace, which was built for a wager in one month by Belanger for the Comte d'Artois (1779), brother of Louis XVI. During the season the rose-garden is worth a visit.

The broad ALLÉE DE LONGCHAMP or *Allée des Acacias*, nearly 2 m. long, which leads from the Carrefour de Longchamp to the Porte Maillot, is a favourite forenoon resort of the fashionable world in spring. About ½ m. from the Carrefour it is crossed by the *Allée de la Reine-Marguerite*, another wide drive.

This leads, right, to the Porte de Boulogne (1¼ m.) and, left, to the Porte de Madrid (⅞ m.). Beside the latter once stood the **Château de Madrid**, built in 1528 by Francis I, who is said to have named it in memory of his captivity in Spain. It was gradually demolished between 1793 and 1847, but has given its name to the district S.W. of Neuilly. The present *Château de Madrid*, just outside the gate, is a café-restaurant, built in the style of the old château. The Bulgarian peace delegates lived here in 1919. In front is an old oak called the 'Chêne de François Premier.'

Farther on the Allée de Longchamp passes (l.) the enclosure of *Les Acacias*, with pigeon-shooting and skating clubs, between which and the Jardin d'Acclimatation lies the *Etang de St-James*, a pond surrounded by charming woods. Beyond the *Mare d'Armenonville* (l.), beside which is the fashionable café-restaurant of the Pavillon d'Armenonville, the Allée de Longchamp joins the road leading from the Porte Maillot to the Jardin d'Acclimatation.

The Route des Erables, the last turning on the left before the Porte Maillot, is reserved for cyclists, as is the portion of the Route de la Longue-Queue that lies between the Porte de Madrid and the Carrefour du Château de Bagatelle.

The **Jardin d'Acclimatation** (Pl. B 6), situated in the Bois de Boulogne, between the Porte des Sablons and the Porte de Neuilly, was founded by a society in 1854 in order to introduce and acclimatize useful foreign animals and plants; most of the animals, however, were disposed of during the War, and the gardens have not been restocked.—The gardens are open daily from 9 to 5 or 6, according to the season. Adm. 2 fr., children 1 fr. A miniature tramway belonging to the society plies between the Porte Maillot and the gardens (3 fr. with admission, return 4 fr.; children 2 fr., 3 fr.).—The main entrance is at the E. end, near the Porte des Sablons; there is a second entrance at the W. end, near the Porte de Neuilly.

By the main entrance are (r.) the offices of the society and sale-rooms and (l.) the *Palais d'Hiver*, comprising green-houses, the Palmarium, a café-restaurant, and a large hall in which theatrical performances are given on Sun. and Thurs. from Oct. to May.

Following the road to the right, we pass the *Museum of Hunting and Fishing*. On the left, farther on, are the *Kennels* with a collection of dogs (for sale), and another café-restaurant. The open space at the other end of the gardens is occupied in summer by 'native villages' and similar exhibitions (adm. 3 fr.). Beyond it is the *Manège* or riding-school.

We leave the Bois by the *Porte Maillot* (Pl. B 16; Chalet du Touring-Club, an open-air café), which is close to the Porte de Neuilly (p. 68).

10. THE EASTERN DISTRICTS.

Métro stations: *La Chapelle* and *Aubervilliers* (line 2); *Jean-Jaurès* (lines 2 and 7); *Combat* and *Belleville* (line 2); *La Villette, Crimée, Pont de Flandre*, and *Porte de la Villette* (line 7bis); *Buttes-Chaumont* and *Botzaris* (line 7); *République* (lines 3 and 5); *Parmentier* and *St-Maur* (line 3); *Père-Lachaise* (lines 2 and 3); *Martin-Nadaud* and *Gambetta* (line 3); *Bastille* (lines 1 and 5); *Gare de Lyon* and *Reuilly* (line 1); *Nation* (lines 1, 2, and 6); *Vincennes* (line 1); *Daumesnil* and *Bercy* (line 6).—Tramways and Omnibuses, see Appx., pp. 1–8.

The populous industrial quarters in the E. of Paris, with the exception of the Buttes-Chaumont and Père-Lachaise, have little to offer that is of interest to the average visitor.

The Boulevard de la Chapelle (Pl. M 66, 71), continuing the Boul. de Rochechouart (p. 59), one of the outer boulevards, to the E., is the S. boundary of the thickly populated Quartier de la Chapelle, which contains numerous workshops and foundries and the goods stations of the Nord and Est railways. On the right is the Hôpital Lariboisière (p. 54). In the Rue Affre, a short distance to the left, is the church of *St-Bernard* (Pl. M 65), built by Magne in 1858–61. The boulevard now crosses the Nord and Est railways: the Rue de la Chapelle (l.), between the two, leads N. to the quaint old parish church of *St-Denis-de-la-Chapelle* (13th cent., but much restored). At the side of the entrance is Charpentier's statue of Joan of Arc, who received Communion in this church in Nov., 1429. A project is on foot to erect on this site a monumental basilica dedicated to Joan of Arc. The Boul. de la Chapelle is continued by the Boulevard de la Villette (Pl. M 76), which soon turns S. at the *Rond-Point*

BOIS DE BOULOGNE

0-26 Imp. Duffresny, Paris.

de la Villette. The *Rotonde* here is one of the toll-houses built by Ledoux in 1789.

To the N.E. extends the squalid QUARTIER DE LA VILLETTE, with the RUE DE FLANDRE (1⅛ m. long), the continuation of the Rue du Faubourg-St-Martin, and the AVENUE JEAN-JAURÈS (1 1/10 m. long), the prolongation of the Rue Lafayette, as its main thoroughfares.

Between the two lies the **Bassin de la Villette** (Pl. M 81, 85), a large dock, serving as the terminus of the *Canal de l'Ourcq* and *Canal de St-Denis*, and connected also with the Seine (Bassin de l'Arsenal, p. 24) by the *Canal St-Martin*. —At the end of the Rue de Flandre, beyond the Canal de St-Denis, are the **Abattoirs de la Villette** (Pl. M 88), the largest slaughter-houses in Paris (visitors apply to the porter; gratuity). Foot-bridges over the Canal de l'Ourcq connect the abattoirs with the *Cattle Market* (*Marché aux Bestiaux*; Pl. M 89), which is busiest on Mon. and Thurs. mornings. Both abattoirs and market, which together cover an area of 111 acres, were built in 1865–67.

From the Av. Jean-Jaurès the Av. Laumière leads S. to the *Place Armand-Carrel* (Pl. M 86), in which are the main entrance to the Buttes-Chaumont and the *Mairie of the 19th Arrondissement*, a large building by Davioud and Bourdais. In front is a statue, by Massoulle, of *Jean Macé* (1815–54), author and founder of the Ligue de l'Enseignement.

The ***Parc des Buttes-Chaumont** (Pl. M 87), the most picturesque of the Paris parks, 59½ acres in area, is situated in the midst of the industrial district of BELLEVILLE. It was laid out under Haussmann's régime by Alphand and Barillet in 1866–67 on the bare hills (' monts chauves '; 272–332 ft.) of Belleville, which had till then been used as the dust-heap of Paris. The great quarries of gypsum (' plaster of Paris ') were ingeniously transformed into rock-scenery. These heights were the scene of the Battle of Paris in 1814 and were held in 1871 by the Communards, who were, however, dislodged by bombardment from Montmartre.

In the centre of the LAKE (boats to the Chemin des Aiguilles, 15 c.) is an island of perpendicular rocks, reached by a brick bridge (' Pont des Suicides ') and by a footbridge. On the highest rock stands a temple reminiscent of the Temple of the Sibyl at Tivoli, whence a *View of Montmartre and St-Denis is obtainable. The ' Chemin des Aiguilles,' 200 steps cut in the rock, descends to the lake.—The brook issuing from the S. side of the lake forms a cascade 105 ft. in height, falling into a grotto with artificial stalactites. There is a splendid view from the stone balustrade above and behind the grotto.—The park is adorned with a number of bronze sculptures: facing the main entrance, the Rescue, by *Roland*; r., near the Rue Manin, the Ford, by *C. Lefèvre*; near the Porte Fessart, ' Time the Leveller,' by *Captier*; to the left of the brick bridge, Wolf Hunt, by *Hiollin*; on the edge of the lake, near the grotto, the Corsair, by *Ogé*; on the island, Robbing the eagle's nest, by *Desca*; near the Porte Bolivar, a statue of Marat, by *Jean Baffier*.—The park contains also a sports-ground and stadium, three cafés-restaurants, a bandstand, marionette theatre, etc.

In the Rue Manin, on the W. side of the park, is the *Institut Ophtalmologique*, founded by Edmond Rothschild, a striking building by Chatenay and Rouyre.

The Rue Fessart leads S.E. from the park to the handsome church of *St-Jean-Baptiste* (Pl. B 97), in the RUE DE BELLEVILLE, erected by Lassus in 1854–59 in the Gothic style of the 13th century. To the E. the Rue de Belleville passes the *Cimetière de Belleville*, the highest point in Paris (419 ft.), and crosses the Rue Haxo, No. 79 in which, to the right, is the **Villa des Otages** (Pl. B 107;

apply to the porter at No. 85). Here, on May 26th, 1871, fifty-two hostages held by the Commune, including Jesuit priests, National Guards, and police, were shot in front of the wall at the end of the garden. In front is the ditch into which their bodies were flung. In a little courtyard (r.) are a statue of Père Olivaint, the Jesuit superior; the balcony of the council-room in which the fate of the victims was decided; and a door leading to a small building where the five cells of the Jesuit priests in the Prison de la Roquette (p. 81) have been reconstituted.

Beyond the Rond-Point de la Villette (p. 78) the Boul. de la Villette turns S., crossing the *Place du Combat* (Pl. B 81, *E*), named in memory of the Battle of Paris (1814).

In the block of houses immediately to the W. was the site of the *Gibet de Montfaucon*, the 'Tyburn' of Paris, set up in the 13th cent., on which Enguerrand de Marigny, the architect (1315; p. 87), Olivier Le Daim, confidential barber of Louis XI (1484; comp. 'Quentin Durward'), and others were hanged, and Coligny's body (comp. p. 29) was exposed. The gallows was removed in 1761 a little to the N.E. (near the present No. 46 Rue de Meaux), where it stood until 1790.

In the Rue de la Grange-aux-Belles, which leads hence towards the Place de la République, is the large *Hôpital St-Louis* (Pl. B 82, *E*; 1450 beds), a hospital for skin diseases founded by Henri IV and built by Claude Vellefaux (1607–12). The fine courtyards and chapel may be viewed on Thurs. and Sun. 1–3. Within are a pathological museum, a library, and a statue of Baron de Montyon, the philanthropist (1733–1820).—At the corner of the Rue des Ecluses-St-Martin was a small graveyard for foreign Protestants (now built over). Paul Jones was buried here in 1792, but his body was subsequently exhumed and is now in the Naval Academy at Annapolis.

At the end of the Boul. de la Villette the Rue de Belleville (p. 79) and the Rue du Faubourg-du-Temple (Pl. B 83, 88, *E*), crossing the quarter of Belleville, diverge left and right. In the latter, which leads W. to the Place de la République (p. 22), once lay the *Courtille*, famous in the 18th and early 19th cent. for a lively but disreputable procession ('Descente de la Courtille'), marking the climax of Carnival on Ash Wednesday morning.—The Boul. de la Villette is continued by the Boul. de Belleville and the Boul. de Ménilmontant to Père-Lachaise (see below).

From the Place de la République (p. 20) the Avenue de la République (Pl. B 84–100, *F*) leads E.S.E. to (1 m.) the N.W. corner of Père-Lachaise. On the left is the Boulevard Jules-Ferry (Pl. B 84, *F*), with a monument to the politician *Charles Floquet* (1828–96), by Descomps and Viet; on the right is the Boulevard Richard-Lenoir (Pl. B 84, 90, *F*), running above the Canal St-Martin to the Bastille (p. 23). The 'Foire aux Jambons' and 'Foire à la Ferraille' (noted for spurious antiques) are held here during Holy Week. Farther on the Avenue de la République passes (l.) the *Ecole Supérieure de Commerce* and the *Lycée Voltaire*, and ends at the *Place Auguste-Métivier* (Pl. B 100), crossed by the *Boul. de Ménilmontant*.

In the latter, opposite the main entrance of Père-Lachaise, is (r.) the Rue de la Roquette, on the N. side of which is the *Prison des Jeunes-Détenus* (Pl. B 100), built in 1899 on the site of the **Prison de la Roquette.** Outside, the five stones on which the guillotine used to be set up are still to be seen. It was in

the Prison de la Roquette, used for condemned prisoners awaiting execution, that Abp. Darboy, M. Deguerry, curé of the Madeleine, Président Bonjean, and other hostages of the Commune were shot in 1871.—For the continuation of this street to the Bastille, see p. 24.

***Père-Lachaise** (Pl. B 105), or the *Cimetière de l'Est*, is the largest (106 acres) and most fashionable cemetery in Paris; its tombs form an open-air sculpture-gallery with examples of most of the French sculptors of the 19th century. Father La Chaise, from whom it derives its name, was the confessor of Louis XIV and lived in the Jesuit House built in 1682 on the site of the chapel. The property, situated on the side of a hill, was bought by the city in 1804 and laid out by the architect Brongniart. The cemetery has since been considerably extended on the E. and is said to contain as many graves as there are houses in Paris (c. 90,000). On All Saints' and All Souls' Days (' Jour de la Toussaint ' and ' Jour des Morts '; Nov. 1st and 2nd) Père-Lachaise is visited by over 100,000 persons. The first interments were those of *La Fontaine* and *Molière*, whose remains were transferred hither in 1804 (Section 25). The popular monument of the 12th cent. lovers *Abélard and Héloïse* (Section 7) was set up in 1779 at their abbey of the Paraclete and removed hither in 1817; the canopy is composed of sculptured fragments collected by Lenoir from the abbey of Nogent-sur-Seine (Aube). In the E. corner of the cemetery (Section 97) is the *Mur des Fédérés*, against which the last of the Communards were shot in 1871 and to which the Socialists of Paris bring tributes every year on the anniversary (May 28th). Most visitors will be profoundly impressed by Bartholomé's sublime *Monument aux Morts* (Section 4).

The following is a summarized list of the more interesting graves and monuments (comp. the Plan).

Section **4.** *De la Rochefoucauld* family; *François Arago* (d. 1853), astronomer, bust by David d'Angers; *Daniel François Auber* (d. 1871), operatic composer, bust by Dantan; *Ledru-Rollin* (d. 1875), statesman, bust by David d'Angers; *Couture* (d. 1879), painter, bronze bust and genii by Barrias; *Félix Faure* (d. 1899), President of the Republic, recumbent figure by René de St-Marceaux; *Falguière* (d. 1900), sculptor, statue of Inspiration by Marqueste; *Sergeant Hoff* (d. 1902), marble monument by Bartholdi; *Visconti* (d. 1854; p. 168), fine marble statue by Leharivel-Durocher; *Rossini* (d. 1868), composer (remains removed to Florence); *Alfred de Musset* (d. 1857), marble bust by Barre and weeping willow, planted in accordance with the poet's request; *Baron Haussmann* (d. 1891; p. 62); *Generals Lecomte* and *Clément-Thomas* (d. 1871), shot by the Communards, statue of La Patrie by Cugnot; *Paul Baudry* (d. 1887), painter, bronze figures by Mercié. In the main avenue, the **Monument aux Morts*, a sublime work of art by Bartholomé and Formigé.—**6.** *Victims of June 1832* (the abortive revolution described in ' Les Misérables '), monument erected by the city of Paris.—**7.** The Jewish Cemetery is distinguished by the originality of its graves, which include those of *Rachel* (d. 1858), the tragedian, the *Rothschild* family, and the strange mausoleum of *Jacob Roblès* (d. 1893). *Monument of *Abélard* (d. 1142) and *Héloise* (d. 1164), see above.—**8.** *Mlle Mars* (d. 1847), comedy actress; *Cuvier* (d. 1832), naturalist; *Robertson* (d. 1837), physicist, chemist, and aeronaut, with quaint sculptures.—**9.** *Mlle George* (d. 1867), actress.—**10.** *Denon* (d. 1825), Bonaparte's companion in Egypt, bronze statue

by Cartellier; *Guillaume Dubufe* (d. 1909), painter monument by Bartholomé and Formigé.—**11.** *Boïeldieu* (d. 1834), composer of comic operas; *Erard* (d. 1831), piano manufacturer; the composers *Grétry* (d. 1813; bronze bust), *Bellini* (d. 1835; ashes now at Catania), **Cherubini* (d. 1842; bas-relief by Dumont), and *Wilhem* (d. 1842; medallion by David); *Bernardin de St-Pierre* (d. 1814; p. 348); *Carnot* family; *Chopin* (d. 1849), marble statue and medallion by Clésinger.—**12.** *Talma* (d. 1826), actor; *Géricault* (d. 1824), painter, bronze bas-relief by Etex.—**13.** The composers *Méhul* (d. 1817), *Hérold* (d. 1833), *Gossec* (d. 1829), and *Ignace Pleyel* (d. 1836); on a pedestal, *Casimir-Périer* (d. 1832), premier under Louis Philippe.—**15.** *Léon Cogniet* (d. 1880), painter, fine stone medallion.—**17.** *Auguste Comte* (d. 1857; p. 123); the 'trois anges' of the inscription are his mother, his housekeeper and Mme Clotilde de Vaux. —**18.** *Gaspard Monge* (d. 1818), mathematician, bust under a monument in the Egyptian style; *Raspail* (d. 1878), chemist, mausoleum representing a prison, with sculptures by Etex; *Champollion* (d. 1832), egyptologist.—**19.** *Hahnemann* (d. 1843), father of homœopathy.—**20.** *Isabey* (d. 1855), miniaturist.—**22.** *Gustave Doré* (d. 1883), artist.—**23.** *Ingres* (d. 1867), painter, bust by Bonnassieux, marble tomb by Baltard.—**24.** *Daubigny* (d. 1878), painter, fine bronze bust; *Mme de Genlis* (d. 1830), authoress; *Junot*, Duc d'Abrantès (d. 1813); *Daumier* (d. 1879), caricaturist; *Corot* (d. 1875), painter; *Père Hyacinthe Loyson* (d. 1913), preacher, monument by H. Andersen and E. Hébrard.—**25.** *La Fontaine* (d. 1695) and *Molière* (d. 1673), see p. 81.—**26.** *Gay-Lussac* (d. 1850), chemist; *Alphonse Daudet* (d. 1897), novelist.—**27.** *Gen. Hugo* (d. 1828).—**28.** *Caron de Beaumarchais* (d. 1799), writer; *Saint-Simon* (d. 1825), founder of French Socialism; *Brillat-Savarin* (d. 1826), authority on gastronomy; Béranger's 'Lisette'; *Gen. Foy* (d. 1825), splendid monument with statue and bas-reliefs by David d'Angers; *Manuel* (d. 1827) and *Béranger* (d. 1857), lyric poets, buried in the same grave, bronze medallions, that of Manuel by David d'Angers; *Hertford-Wallace* chapel, with the tombs of *Lord Henry Seymour* (d. 1859), one of the founders of the Jockey Club, the 4th Marquis of Hertford (d. 1870) and Sir Richard Wallace (d. 1890).—**29.** *Marshal Ney* (d. 1815); *Benjamin Constant* (d. 1837), journalist; *Ludwig Börne* (d. 1837), German satirist, medallion and bas-relief by David d'Angers; *Garnier-Pagès* (d. 1841), politician, empty tribune symbolizing his eloquence.—**31.** *Maret*, Duke of Bassano (d. 1839), Doric temple; *Panhard-Dufour* (d. 1897), fine chapel.—**32.** *Alfred Stevens* (d. 1906), Belgian painter.—**35.** *Clara Peabody* (d. 1882), large monument with bronze haut-relief; *Montmorency* family (1830); *Scribe* (d. 1861), dramatist; *Tony Noël* (d. 1909), sculptor, bust by P. Gasq.—**36.** *La Valette* (d. 1830), bas-relief representing his rescue from prison by his wife; *Edmond About* (d. 1879), novelist and dramatist, bronze statue by Crauk.—**37.** *Marshal Gouvion-St-Cyr* (d. 1830), marble statue by David d'Angers; *Gen. Gobert* (d. 1808), fine equestrian figure and bas-reliefs by David d'Angers; *Baron Larrey* (d. 1842), chief surgeon of the Grande Armée, pyramid.—**39.** *David d'Angers* (d. 1856), sculptor; *Parmentier* (d. 1813; p. 69).—**43.** *Adm. Sidney Smith* (d. 1840), captor of Acre. —**44.** *Allan Kardec* (d. 1869), spiritualist, dolmen with bust by Capellaro; *Sarah Bernhardt* (d. 1923), actress, with bronze plaque presented by American admirers.—**45.** *Aguado* family (1842), statues of Charity and the Arts and bas-reliefs.—**48.** *Emile Souvestre* (d. 1854), novelist and dramatist, marble bust; *Honoré de Balzac* (d. 1850), novelist, bronze bust by David d'Angers.—**49.** *Eugène Delacroix* (d. 1864), painter; *Barye* (d. 1875), sculptor, bronze bust.—**52.** *Michelet* (d. 1874), historian, haut-relief by A. Mercié.—In the circular space near Michelet's grave, monument to *Municipal Workmen* (1899), by Dupré.—**53.** *Cartellier* (d. 1831), sculptor, medallion by Rude, bas-reliefs by Seurre; *De Sèze* (d. 1828), counsel for Louis XVI.—**54.** *Daniel Stern* (*Comtesse d'Agoult*; d. 1876), authoress, sculptures by Chapu; monument to the *Defenders of Belfort*, by Robichon. —**55.** *Adolphe Thiers* (d. 1887), President of the Republic and historian, huge mausoleum with sculptures by Chapu; *Baron Taylor* (d. 1879; p. 22), marble statue by Thomas.—**56.** *Louis David* (d. 1825), painter, bronze medallion. —**57.** *Hippolyte Flandrin* (d. 1864), painter, marble bust by Oudiné.—**64.** Monuments to the *National Guards killed at Buzenval* (Jan. 19th, 1871) and to the *Soldiers killed in the Franco-Prussian War*.—**65.** *Mme Carvalho* (d. 1895), singer, monument by A. Mercié.—**66.** *Anatole de la Forge* (d. 1891), politician, bronze statue by Barrias; *Charles Floquet* (d. 1896), politician, monument by Dalou

and Formigé.—**67.** *Charles Blanc* (d. 1882), art critic, and *Louis Blanc* (d. 1882), politician.—**68.** *Bizet* (d. 1875), composer of 'Carmen,' bronze bust.—**71.** *Croce-Spinelli* and *Sivel*, killed in a balloon accident in 1875, bronze recumbent figures by Dumilâtre.—**72.** *Jean Reynaud* (d. 1863), philosophical writer, bronze bust by David d'Angers, marble statue of Immortality by Chapu.—**74.** *Rosa Bonheur* (d. 1899), painter.—**81.** *Mlle Déjazet* (d. 1875), actress.—**82.** *Yakouleff* (d. 1882), marble Byzantine chapel.—**84.** *Belgian Soldiers* who died in France in 1914–18; sarcophagus on a pedestal, by Lacoste and Piot.—**85.** Moslem Cemetery. Small mosque, where a Queen of Oudh and her son are interred.—**87.** Crematorium, built in 1889–1907 from the plans of Formigé.—**89.** *Alice Ozi* (d. 1893), singer and actress, marble group of the Virgin and Child by Gustave Doré; *René Piault* (d. 1903), bronze bust by Rodin; *Oscar Wilde* (d. 1900), a much-criticized monument by J. Epstein.—**91.** *Blanqui* (d. 1881), revolutionist, bronze recumbent figure by Dalou.—**92.** *Victor Noir* (d. 1870; p. 74), recumbent figure by Dalou; *De Ycaza* (1890), bronze bas-relief of a mourner and (inside) marble group, by G. Pech; *Terry-y-Adan* (d. 1886), four kneeling figures by Alfred Lenoir; *Victims of the Fire at the Charity Bazaar* (1897; p. 70).—**93.** *Ziem* (d. 1911), painter, monument by Victor Ségoffin.—**96.** *Victims of the Fire at the Opéra-Comique* (1887; p. 20).—**97.** *Le Mur des Fédérés* (see p. 81; monument, see below).

To the S.W. of Père-Lachaise, in a poor Belgian quarter, is the *Flemish Church* (Pl. R 101), a simple Gothic building of 1869, with interesting interior decorations. —In the Rue de Bagnolet, to the E. of the cemetery, is *St-Germain-de-Charonne* (Pl. B 110), an interesting little church of the 12–15th cent., built on one of the halting-places of St. Germain on his way to England. In the cemetery, where many victims of the Revolution were buried, is the tomb of Magloire Bègue, Robespierre's secretary, with a statue and a railing displaying instruments of torture.

The Avenue Gambetta (Pl. B 105–111; 1½ m. long), beginning at the Place Auguste-Métivier (p. 80), skirts the N. side of the cemetery. In the garden (r.) are a number of sculptures; 'Le Mur,' a bas-relief by Moreau-Vauthier (1909), dedicated to the victims of the Revolutions; the Gardener, by Baffier; and Decay, by Steiner. The avenue crosses first the *Place Martin-Nadaud*, with a statue of Spring by Béguine, and then the *Place Gambetta* (Pl. B 109), with the *Mairie of the 20th Arrondissement*. Between this and the *Hôpital Tenon* (2 Rue de la Chine; 1878), to the N.E., is the *Square Tenon*, with a bust of Dr. Métivier by G. Michel, the Blind and the Halt by G. Michel, and Nightshade by Galy. The Av. Gambetta goes on N.E. to the *Porte des Lilas*, passing the *Place St-Fargeau* in Belleville, near which are the *Réservoirs de Ménilmontant* or *Réservoirs de la Dhuis* (Pl. B 113).

In the once fashionable **Ménilmontant** district, reached from the Place Métivier by the Rue des Amandiers, is *Notre-Dame-de-la-Croix* (Pl. B 98), a large Romanesque church with a lofty bell-tower, standing on a hill and built by Héret in 1863–74.

The Boulevard Voltaire (Pl. B 84–R 103) runs S.E. from the Place de la République (p. 22) to (1¾ m.) the Place de la Nation (p. 84). At the corner of the Boul. Richard-Lenoir (p. 80; l.) is a statue, by A. Pâris, of *Sergeant Bobillot*, killed in Tongking. Beyond the church of *St-Ambroise* (Pl. B 90) the boulevard crosses the *Place Voltaire* (Pl. R 91), with the *Mairie of the 11th Arrondissement* on the N. and a bronze statue of the Radical politician *Ledru-Rollin* (1808–74) by

Steiner. The Rue de la Roquette (p. 80) leads hence E. to Père-Lachaise and W. to the Place de la Bastille (p. 23).

On the E. side of the Av. Parmentier, which runs N. from the square, is the *Square Parmentier* (Pl. B 95), with statues of the Conqueror of the Bastille by Choppin, Binding sheaves by Perrin, and 'Nos Omnes Morimur' by Pezieux.

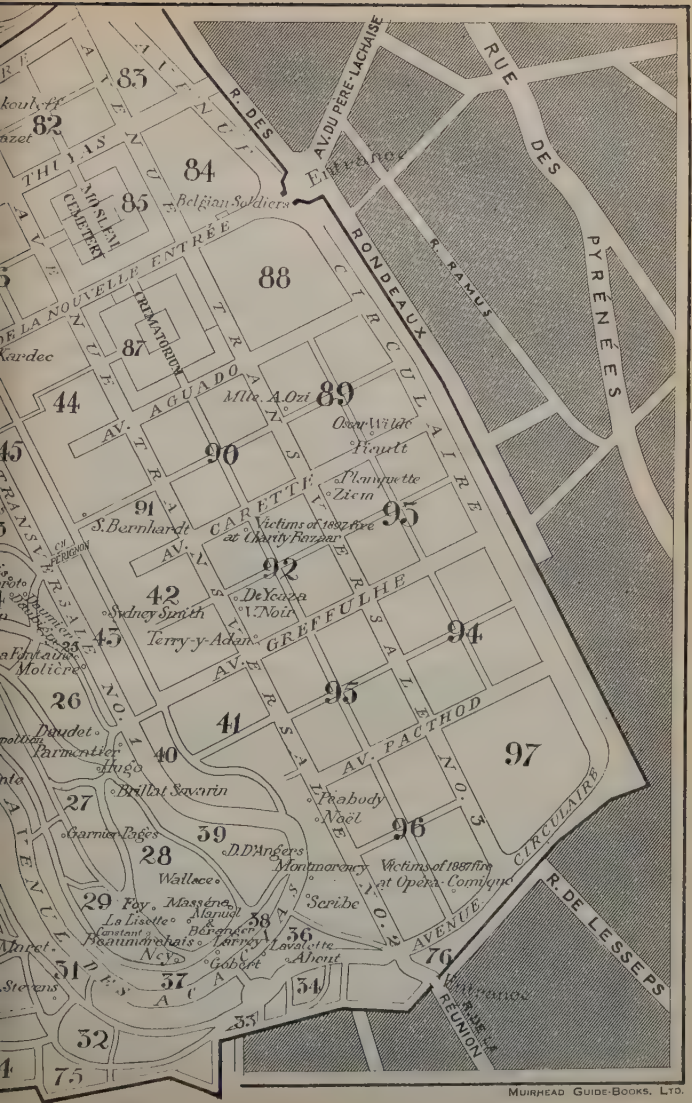
Almost due E. from the Place de la Bastille (p. 23) issues the Rue du Faubourg-St-Antoine (Pl. R 82-103, *G*), leading to the (c. 1 m.) Place de la Nation and forming the main artery of the Faubourg St-Antoine, a quarter memorable in the history of the Revolution and now noted for its manufacture of furniture. It was the scene of a skirmish during the Fronde (1652), when Turenne defeated Condé. To the left, at the corner of the Rue de Charonne (see below) is a fountain of 1710. To the right, at the junction of the Av. Ledru-Rollin, is the statue, by Boverie, of *Baudin*, representative of the people for the department of the Ain, killed in 1851 on a barricade in front of No. 151 (tablet). Farther on (r.) the *Square Trousseau* occupies the site of the *Hospice des Enfants-Trouvés* in the graveyard of which the Princesse de Lamballe (p. 27) was buried, after her corpse had been paraded through the streets. On the same side is the *Hôpital St-Antoine*, rebuilt in 1905 by François Renaud, with a pediment by Boverie. Here once stood a royal abbey for nuns, founded in 1198 by Foulques, curé of Neuilly.

The Rue St-Bernard, nearly opposite, leads N. to the church of **Ste-Marguerite** (Pl. R 92), built in 1624 and almost entirely rebuilt after 1712. It is believed that Louis XVII, who in all probability died at the Temple (p. 50), aged 10, was buried in the graveyard with other victims of the Revolution. Among the numerous paintings and sculptures inside the church are plaster groups of the Martyrdom of St. Margaret, by *Maindron*, and St. Elizabeth distributing alms, by *Debay*; behind the high-altar, a marble Pietà from the tomb of Girardon's wife, by two of his pupils. The Chapelle des Morts (1764) on the N. side of the choir contains fine grisaille paintings by *Brunetti*, and a Descent from the Cross, by *Lebrun*. On either side of the W. door are almost invisible paintings by *Salviati* and *Luca Giordano* (?).

The populous Rue de Charonne (Pl. R 87–96) preserves a few 17–18th cent. houses. At No. 51, the *Hôtel de Mortagne* (1650), Vaucanson the engineer died in 1782. No. 94 is the *Palais de la Femme*, a huge Salvation Army hostel for women with 750 beds, a restaurant, and a library. No. 97 was the convent of *Notre-Dame de Bon-Secours* (1648), one of many founded about here in the 17th century. At No. 98, the *Dames de la Croix* (demolished), Cyrano de Bergerac died and was buried in 1655; No. 100, *La Madeleine du Traisnel*, founded by Anne of Austria in 1654, was fashionable as a school and included Mme du Deffand among its pupils.

The spacious circular **Place de la Nation** (Pl. R 103), formerly the *Place du Trône* (named after the throne erected for Louis XIV's triumphal entry with Maria Theresa), is the meeting-place of the chief thoroughfares of the E. districts of Paris. No fewer than 1300 victims of the Terror were guillotined on this spot. From the ornamental basin in the centre rises the **Triumph of the Republic*, a colossal bronze group by Dalou. Round the basin are bronze crocodiles. On the E. side of this 'circus' are two pavilions, built

PÈRE-LACHAISE
CEMETERY
GAMBETTA
AVENUE
PL. DES AMANDIERS
BOULEVARD DE MENILMONTANT
Main Entrance
Entrance
AV. PRINCIPALE
AV. DE L'OUEST
AV. THIRION
CH. DE GOSSELIN
CH. LAFARRAGA
CH. BLON
AV. DE LA CONSERVATION
RUE DU REPOS
AVENUE DU CIMETIÈRE
AVENUE DE LA CHAPELLE
AVENUE CIRCULAIRE
AVENUE DES TRUFFIERS
AV. DES CH. FERRAT
AV. CAS. PÉRIER
CHEMIN
Métro.
Municipal Workmen
Caveau d'Egout
Defenders of Belfort
Cardelli
Dr Sèze
Taylor
L. David
Gronelly
Guichinot
Thiers
Gericault
Mommet aux Mores
Bloff Fabius
Faure Couturier
Jadin-Rollin
Auber
Bellini
Bird St Pierre
Dubufe
Erard
Cherubini
Denon
Meyerbeer
Cuvier
Rachel
Robertson
Mlle Mars
Rothschild
Robles
Abelard & Heloise
Yards
Mètres


AV. DU PÈRE-LACHAISE
RUE DES PYRÉNÉES
R. DES
RONDEAUX
Entrance
R. RAMUS
AV. DE LA NOUVELLE ENTRÉE
CIRCULAIRE
TRANSVERSALE
AV. AGUADO
AV. CARETTE
AV. GRETFULHE
AV. PACTHOD
AVENUE CIRCULAIRE
R. DE LESSEPS
Belgian Soldiers
Victims of 1887 fire at Charity Bazar
Victims of 1887 fire at Opera-Comique
Sydney Smith
Terry-y-Adan
Molière
Daudet
Parmentier
Hugo
Brillat Savarin
Garnier-Pagès
Wallace
Foy
Masséna
Mariniè
Bertauchen
Gobert
Scribe
Auber
Lavalette
Stevens
Prahody
Noël
D'Angers
Montmorency
Ney
Kardec
Allée de la Réunion
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as toll-houses by Ledoux in 1788, each surmounted by a Doric column 100 ft. high. On one column is a bronze statue of Philip Augustus (by Dumont), on the other a statue of St. Louis (by Etex), while below are figures of Industry and Justice (by Simart; facing Paris) and Victory and Peace (by Desbœuf; facing Vincennes). A lively *Gingerbread Fair* ('Foire aux pains d'épice') is held every year in the Place de la Nation and Cours de Vincennes, beginning at Easter and lasting for about a month.

On the S.W. side of the Place de la Nation is the *Ecole Municipale Arago*, behind which is the Rue de Picpus, leading S.E. from the Boul. Diderot. At the end of the garden of No. 35, formerly a convent of Augustinian nuns, is the little ***Cimetière de Picpus** (Pl. R 109; gratuity), a private burial-ground for 'émigrés' and descendants of victims of the Revolution; the tombstones display the names of the most illustrious families of France. In the first section lie *Gen. Lafayette* (d. 1834; American soil was specially sent to cover his coffin, and the United States flag surmounts his grave), *Montalembert* (d. 1870), and members of the families of *Chateaubriand, Crillon, Gontaut-Biron, Tascher de la Pagerie, Choiseul, La Rochefoucauld, Du Plessis, Montmorency, Talleyrand-Périgord, Rohan-Rochefort, Noailles, Quélen*, etc., as well as the sixteen Carmelites of Compiègne martyred in 1794. In the second section are buried members of the house of Salm-Kyrburg and 1306 persons executed at the Barrière du Trône between June 10th, 1795, and July 30th, 1796 (their names are inscribed on the walls of the convent chapel). Here, too, was the common trench into which the body of *André Chénier*, the poet, was flung in 1794.

The Cours de Vincennes (Pl. R 108, 113), a wide avenue leading E. from the Place de la Nation, crosses the Ceinture just before it reaches the fortifications. From the Métro station close by the Nogent tramway runs past the front of the Château de Vincennes. Beyond the fortifications the Cours de Vincennes is continued by the Avenue de Paris (main road from Paris to Vitry-le-François). The Rue de la République diverges on the right for St-Mandé (p. 86) and the Bois de Vincennes, while the main road narrows to become the main street of Vincennes (p. 86).

From the Place de la Bastille (p. 23) the Rue de Lyon (Pl. R 82, 88, *G*), on the right of the Gare de Vincennes, leads S. to the handsome **Gare de Lyon** (Pl. R 89, *G*), the terminus of the P.L.M. railway, with a tower 210 ft. high and a conspicuous clock. The paintings in the buffet should be noticed; the central ceiling-design is by F. Flameng. The Boulevard Diderot (Pl. R 83–103, *G*), which passes the front of the station, leads from the *Place Mazas* (at the entrance to the Gare de l'Arsenal, p. 24) to the Place de la Nation (p. 84).

The Avenue Daumesnil (Pl. R 88, Y 111, *G*), diverging from the Rue de Lyon (l.), leads to the Porte de Picpus and the ($1\frac{3}{4}$ m.) Bois de Vincennes (p. 89). On the way it passes the *Square Daumesnil* (Pl. R 99), at the junction with the Rue de Charenton, with a sculptured group of a Faun and Satyr by Hiolle, and the *Place Daumesnil* (Pl. R 105), at the junction with the Rue and Boul. de Reuilly, embellished with a fountain removed from the Place de la République. In the Bercy quarter, between the Av. Daumesnil and the Seine, is the huge *Entrepôt des Vins* (Pl. Y 85, 86, 91), bonded warehouses with 115 wine-cellars, facing the quay.

In the Rue de Charenton, which runs S.E. from the Place de la Bastille, is the *Hospice des Quinze-Vingts* (Pl. R 82, *G*), an asylum for 300 blind persons founded by St. Louis in 1260. The building was before 1780 the Hôtel des Mousquetaires Noirs. Hundreds of Protestants were massacred in this street in 1621, as they were leaving church (comp. p. 90). Farther on we intersect the Av. Ledru-Rollin (p. 83), leading (r.) to the Pont d'Austerlitz (p. 94).

11. VINCENNES.

Métro stations. *Vincennes* (line 1), whence tramways 6, 109, 110, 113, 114, 119, and 120 run past the château; *Daumesnil* (line 6), for the Bois de Vincennes.—Tramways. No. 3, Louvre–Bastille–Vincennes, runs viâ the Porte de St-Mandé and stops opposite the fort; No. 6, Louvre–Château de Vincennes; No. 6B, Place de la République–Vincennes–Bry-sur-Marne.—Autobus. Line BA. Rue Taitbout–Place de la République–Mairie de Vincennes.—Steamers (recommended in fine weather) ascend the Seine and then the Marne to Alfortville, opposite Charenton. Piers, etc., see Rte. 12.

Railways. Chemin de Fer de Ceinture, with stations at *Avenue de Vincennes* and (preferable) *Rue Claude-Decaen*.—Chemin de Fer de Vincennes. Trains start about every ½ hr. from the terminus in the Place de la Bastille (p. 23) and stop at two stations inside the fortifications, *Reuilly* (Pl. R 104) and *Bel-Air* (Pl. R 115; junction for the Ceinture).—3 m. (5 km.) *St-Mandé*, a quiet suburb of 20,012 inhab. with two homes for the aged. The railway station is near the N.W. margin of the Bois de Vincennes.—3¾ m. (6 km.) *Vincennes*. For the continuation of the railway from Vincennes to *Verneuil-l'Etang*, see p. 367. The stations of *Fontenay-sous-Bois* (p. 367), *Nogent-sur-Marne* (p. 367), and *Joinville-le-Pont* (p. 367) are all convenient starting-points for various parts of the Bois de Vincennes.

VINCENNES (*Restaurant Marigny*, 26 Cours Marigny, L. 8 fr.; *Post & Telegraph Office*, 18 Av. du Château), a town of 41,527 inhab., 1⅜ m. E. of the Place de la Nation, 3½ m. from the Bastille, and 5 m. from the Louvre, is interesting only for its château and its forest.

The Av. de Paris, skirting the N. side of the château, is the continuation of the Cours de Vincennes (p. 85; tramway). The Rue de Montreuil, joining the Rue de Paris near the N.W. corner of the château, leads to the station. In the Cours Marigny, to the E., opposite the War Memorial, are a bandstand and a statue of *Gen. Daumesnil* (p. 87), by Louis Rochet (1873).

The **Château de Vincennes**, or *Fort de Vincennes* as it is now, is rectangular in plan and was formerly flanked by eight square towers, now reduced to the level of the walls, with the exception of the entrance tower, the largest and finest of all, which has lost only its statues. This is situated in the middle of the N. front, in the Avenue de Paris, just short of the Cours Marigny.

Admission. The courtyard of the château is open free daily. The Keep and Chapel are shown daily 10–4 or 5, except Mon.; adm. 2 fr., free on Thurs. afternoon and Sun. The War Museum and Library are open daily 1–4 or 5,

except Mon.; on Sun. and holidays also 9.30–11.30; adm. 2 fr., free on Thurs. afternoon and Sunday.

History. The early kings of France used to hunt in the Bois de Vincennes, and a hunting lodge was built in 1162 by Louis VII and enlarged by his son Philip Augustus. The present château was begun by Philip VI of Valois (1328–50), but most of the work was completed under his grandson Charles V (1364–73), who was very fond of the place. A residential portion was added by Louis XI and enlarged by Louis XIII. In 1560 Catherine de Médicis laid the foundations of the Pavillons du Roi and de la Reine, in the courtyard, beyond the keep, and these buildings were finished in 1614. The château afterwards came into Mazarin's possession and was altered by Levau. Mazarin's additions were incorporated in the alterations made to the Pavillons du Roi and de la Reine by Louis XIV. In 1668 the court removed to Versailles, and Vincennes was deserted. The château was occupied in 1745 by a porcelain factory (transferred to Sèvres in 1750), in 1753 by a cadet school, and in 1757 by a small-arms factory. It was offered for sale in 1788, like the other royal palaces, but found no purchaser. In 1791 La Fayette rescued it from destruction by the mob from the Faubourg St-Antoine. Napoleon converted the château into an arsenal in 1808, and now, after undergoing considerable alterations, it is a fortress, with barracks, artillery school, and school of administration.

The historical associations of Vincennes are endless. St. Louis used to administer justice beneath an oak-tree in the forest. Enguerrand de Marigny (p. 80) was tried here for misappropriation in 1315. It witnessed the death of Louis X in 1316, of Philip V in 1322, and of Charles IV in 1328. Charles V was born here in 1337. Queen Isabeau de Bavière retired hither to indulge in dissipation. In 1422 Henry V of England died at Vincennes, seven weeks before the death of Charles VI, whom he was to succeed as king of France. Though constantly taken and retaken from the English, it did not finally belong to the French till 1434. Charles IX died here in 1574. King Henri of Navarre was confined at Vincennes, which was held by the Ligue till 1594. Mazarin died here in 1661. During the reign of Louis XIII the keep was used as a state prison; and among its famous prisoners were Marshal d'Ornano, the Duc de Beaufort ('Roi des Halles'), the Grand Condé and Prince de Conti, the Jansenist Abbé de St-Cyran, the Duc de Longueville, Card. de Retz, Fouquet, Diderot, and Mirabeau. In 1804 the Duc d'Enghien, son of the Prince de Condé, treacherously arrested five days previously by Napoleon's orders at Ettenheim in Baden, was tried by court-martial and shot the same night; his body was buried in the moat but was exhumed in 1816. Gen. Daumesnil was governor of the château from 1809 to 1814, during the Hundred Days, and from 1830 till his death in 1832. When summoned to surrender by the Allies in 1814, his answer was "First give me back my leg" (he had lost a leg at Wagram). In 1815 he resisted the bribes and threats of Blücher and in 1830, when the Paris mob broke into the fortress in search of some of the former ministers of Charles X, he dispersed them by threatening to blow up the powder-magazine.

We enter by the main gateway. In the great courtyard are (l.) the *Armoury*, the chapel, and the *Pavillon de la Reine*, where Mazarin died, and (r.) the keep and the *Pavillon du Roi*, where Louis XV spent part of his childhood. These pavilions, each on the scale of a small palace, were rebuilt towards the end of the reign of Louis XV, and the Pavillon de la Reine is now occupied by the War Museum (see p. 88).

The well-preserved *Keep (if closed, ring for the concierge), 170 ft. in height, a square tower flanked with round turrets, is enclosed in a separate turreted enceinte and is the finest in France since the Château de Coucy was blown up by the Germans (in 1917).

The two doors on the ground-floor facing the postern came from the prison of Louis XVI in the Temple. The large rooms, one on each story, have fine vaulting with central pillars. Historical and archæological notes are displayed

on the walls of each room. Henry V and Charles IV died on the 1st floor; the 2nd floor was the favourite residence of Charles V; and the 3rd floor was used in the 17th cent. for the chief prisoners of state. The E. corridor on the 3rd floor contains the most ancient of their inscriptions (1587 onwards). The roof, reached by a flight of 260 steps, commands a wide view of the forest and the city.

The CHAPEL, Gothic in style and recently restored, was founded by Charles V in 1379 and completed under Henri II in 1552. The nave windows and the rose-window have flamboyant tracery. The vaulting is notable for its lightness and grace.

The *Stained Glass of the last seven windows is by Beaurain (16th cent.) and was long ascribed to Jean Cousin; it was completely restored by Oudinot after an explosion in 1870. The five apse windows represent scenes from the Apocalypse, while the other two represent the Labourers in the Vineyard (r.) and the Last Judgment (l.; the nude figure in the lower right-hand corner is supposed to represent Diane de Poitiers).—In the choir (l.) hangs a large painting by Beauquesne depicting the first meeting of the Order of St.Michael in the chapel of Vincennes after its removal from Mont St-Michel (1555); with the exception of King Henri II, all the characters are portraits of officers stationed at Vincennes in 1588.—The Duc d'Enghien (p. 87) is commemorated by a monument (four marble statues by Deseine; 1816), removed from the choir by Napoleon III to the oratory on the left.—A pretty 14th cent. door leads into the treasury, the ground-floor of which was the original chapel.

The WAR MUSEUM AND LIBRARY are housed in the Pavillon de la Reine, beyond the chapel. The collections, bequeathed to the State by M. and Mme Henri Leblanc, serve as a pictorial and documentary comment on the history of the belligerent nations during the years 1914–18. The Library, on the ground floor, contains 105,000 volumes and 8000 periodicals and documents. We ascend to the first floor.

The LEFT WING is devoted to *France in War Time*.—Room I. French and Belgian medals. The ceiling-painting is by *Dorigny*; the wall-paintings are of the late 18th century.—R. II. On the left, scenes and souvenirs of the soldier's life; on the right, the beginnings of the war.—R. III. The Front, from the sea to Champagne; cases with tokens, paper money, etc.—R. IV. The Front, from the Argonne to Alsace, including the defence of Verdun. This room was Anne of Austria's bedroom when the court was at Vincennes.—R. V. Behind the lines; women's work. The Armistice.

The RIGHT WING illustrates *War Time in Allied, Neutral, and Enemy Countries*. —Room I. Pictorial pottery produced in Holland.—R. II. Occupied territory: *Gilsoul*, Louvain; *Steinlen*, Les Belges ont faim; German proclamations, etc. —R. III (on the right). Paintings by *Gilbert Bellan* illustrating the reconstruction of the devastated areas.—R. IV is concerned with the work and the lives of prisoners and the interned.—RR. V, VI. German and Austrian posters and souvenirs. The farther side of R. VI illustrates Rumania's advent in the War. —R. VII. Czecho-Slovakia and Yugoslavia.—R. VIII, decorated by *Michel Dorigny*, was the death chamber of Mazarin (1661). It contains British and American paintings, posters, and souvenirs. At the door, death warrant of Edith Cavell; opposite the door, *Muirhead Bone*, Naval construction yard; on the right, *Paul Nash*, Shell-burst, Shell-crater.—R. IX, the ornate dining-room of the Duc de Montpensier, contains a collection of German medals. The Corridor by which we return is hung with Russian and Portuguese cartoons, etc.

Adjoining the château on the E. is the *New Fort*, a featureless construction of 1839.—Between Vincennes and St-Mandé lies the *Military Hospital* (642 beds).

To the N. of Vincennes is **Montreuil** or *Montreuil-sous-Bois* (tramway 115 from Paris), a town of 51,026 inhab., with 750 acres of peach orchards and a 15th cent. church.

The **Bois de Vincennes,** first enclosed in the 12th cent., was replanted in 1731 by Louis XV and converted into a park for the use of the citizens of Paris. The pyramid on the E. side of the manœuvre-ground commemorates this gracious act. In 1860 the Bois was enlarged by the addition of a vast plain to the S.W., stretching as far as St-Mandé, Charenton, and the fortifications. The Bois is now 2308 acres in area and is thus the largest of the Paris parks; unfortunately it is divided into two sections by a dreary expanse of manœuvre-ground and racecourse, about ⅔ m. wide. Certain areas are closed to the public during musketry practice. The *Polygone de Vincennes*, an artillery training-ground, is used for public exhibitions of flying (usually in May).

In the W. part of the Bois, near the Porte de Picpus, is the *Jardin d'Horticulture et d'Arboriculture* (open on Tues., Thurs., Sun., and holidays from 1 to 5 or 6), a municipal and departmental school of horticulture. The beautiful *Lac Daumesnil* or *Lac de Charenton*, 30 acres in area, has two islands, connected with the banks by suspension-bridges (ferry 25 c.; boat from 10 fr. per hr.). On the *Ile de Reuilly* is a café with a bandstand (concerts on Sun., 3–6, and occasionally during the week) and various amusements. Near the bridge is (r.) a little Doric temple above a grotto. On the *Ile de Bercy* is the Pavillon des Forêts from the Exhibition of 1889, now containing the Museum of Forestry (*Musée de l'Industrie du Bois*; open on Tues., Thurs., Sat., and Sun., 12–4), an interesting collection with views of mountain valleys transformed by the work of foresters, specimens of timber, basket-work, tools, models of saw-yards, photographs of trees, chemical products and drugs, etc.

To the S. of the Lac Daumesnil is the *Vélodrome Municipal*, a cycling track 550 yds. round, where the chief races take place in July (café-restaurant).—Near the Porte de St-Mandé is the pretty *Lac de St-Mandé*, with a café-restaurant.

The Av. de Gravelle, on the S. side of the Bois, connects its W. and E. sections. This road, commanding fine views of the Marne valley, passes the highest point in the Bois (236 ft.), the once-famous view from which is now almost entirely blocked by buildings. Close by are the Café-Restaurant du Plateau de Gravelle and the *Lac de Gravelle*, a large reservoir surrounded by beautiful trees. The Route de la Ferme leads hence to the N.E., passing (l.) the *Racecourse* and (r.) the *Redoute de Gravelle*, the *Ferme de la Faisanderie* (belonging to the city of Paris), and the *Redoute de la Faisanderie*. The Route de la Ferme is continued by the Av. de la Belle-Gabrielle, with (r.) a path leading to the *Fond de Beauté* (fine views) and the *Stade Pershing*, a stadium presented to France by the United States. To the left of the Avenue is the *Jardin d'Essais Coloniaux*, an experimental garden belonging to the Muséum d'Histoire Naturelle. In

the N.E. part of the Bois is the *Lac des Minimes* (20 acres), with three islands. A bridge crosses to the smallest island, on the N. (café-restaurant), but the other two, though connected with each other, are accessible from the mainland only by boat.

The lawn on the W. side of the lake commands a view of the manœuvre-ground, rifle-butts, artillery training-ground, and aerodrome. On the N. side of the lake is the *Porte Jaune*, on the road from Vincennes to Nogent-sur-Marne. We may return hence to the Porte de Vincennes by the Nogent tramway.

On the S.W. verge of the Bois de Vincennes lies **Charenton** or *Charenton-le-Pont* (Pl. Y 113), at the confluence of the Seine and *Marne*, with a station of the river steamers (p. 92). It may be reached also by various tramway routes (Appx., pp. 5–8) or by the Lyons railway (1 fr. 75, 1 fr. 15, 75 c.). The railway station (Pl. Y 114) is near the *Canal de St-Maurice*. Including *Conflans*, where there was, till 1831, a palace of the archbishops of Paris, and *Les Carrières*, its W. extensions, Charenton has a population of 20,872. Till the revocation of the Edict of Nantes Charenton had a famous Protestant church, accommodating 14,000 persons. From the Pont de Charenton, near the steamer pier, it is about ten minutes' walk to the N., by the Rue de St-Mandé, to the Bois de Vincennes.

The Rue de St-Mandé separates Charenton from **St-Maurice** (9509 inhab.), its E. extension. In the parish of St-Maurice is the *Maison Nationale de Santé*, an enormous lunatic asylum founded in 1641. Built in 1830–37, with arcades and roofs in the Italian style, it is picturesquely situated on the S. slope of the Vincennes plateau. Higher up is the *Asile National de Convalescence*. In a little garden opposite the Mairie is a bronze bust (after Dalou) of the painter *Delacroix* (1798–1863), a native of St-Maurice.

On the left bank of the Marne, opposite Charenton, to the S., is **Alfortville** (tramway 103, Appx., p. 8), a town of 22,779 inhab., with the *Ecole Vétérinaire*, founded in 1766, whose interesting museum is open free on written application to M. le Directeur (9–11 and 2–4 or 5 on Mon., Tues., Wed., and Fri. except in Sept.). Between the Marne and the Seine lies **Maisons-Alfort** (21,000 inhab.), the terminus of the river steamers (p. 92), with an early 13th cent. church and a monument commemorating the Battle of the Marne.

VINCENNES
FONTENAY-SOUS-BOIS
Nouveau Fort
Hôpital Militaire
Château
Donjon
Musée
Esplanade du Château
Bel Air
ST MANDÉ
Rue de l'Epinette
Rue de l'Ermitage
Ecole d'Arboriculture
Avenue Herbillon
Lac Daumesnil
Pavillon des Facteurs
Poste de Secours
Ceinture du Lac
Route de Bercy
Pte de Bercy
Pte de Reuilly
Pte de Picpus
Pte Dorée
Pte de Charenton
Pte de la Cascade
Pte de la Faisanderie
Pte de la Reine Blanche
Pte de la Porte Jaune
Pte de la Porte Rouge
Pte de la Porte Noire
Pte de la Porte Verte
Pte de la Porte Dauphine
Pte de la Porte Royale
Pte de la Porte Centrale
Pte de la Porte Circulaire
Pte de la Porte Triangulaire
Pte de la Porte Carrée
Pte de la Porte Ronde
Pte de la Porte Octogone
Pte de la Porte Hexagone
Pte de la Porte Pentagone
Pte de la Porte Quadrangulaire

II. THE SEINE, THE CITÉ, AND THE LEFT BANK.

In its curved course through Paris (from E. to W.), the **Seine** divides the capital into two unequal parts, the smaller of which lies on the S. or left bank, while it forms two islands, the *Ile St-Louis* and the larger *Ile de la Cité*. The CITÉ was the site of the original Gallic settlement of Lutèce or Lutetia Parisiorum, the Paris of the Romans and the Franks, and it remained the royal, legal, and ecclesiastical centre long after the town had extended to the river-banks. It retains important relics of its pristine glory, notably the two gems of mediæval religious art, Notre-Dame and the Sainte-Chapelle, and the Palais de Justice. Paris on the LEFT BANK (Rive Gauche) comprises rather more than one-third of the area of the capital. The numerous learned and scientific institutions in the Latin Quarter make it, now as in the past, the literary, artistic, and academic quarter. Farther W. is the aristocratic Faubourg St-Germain, with the somewhat gloomy mansions of the old nobility, government offices and embassies, and a number of large military establishments. The Panthéon, the Cluny Museum, the Luxembourg Gallery, the Jardin des Plantes, and the Invalides are the chief points of interest on the left bank.

12. THE SEINE.

"The Seine," said Napoleon, "is the high road between Paris, Rouen, and Havre," and Paris owes much of its prosperity to its river. On the other hand the political and economic importance of Paris has raised the Seine to the first place among the rivers of France. It enters the capital at a point over 300 m. from its source (1426 ft.) in Mont Tasselot near St-Germain-la-Feuille in Burgundy, and the low-water mark at the Pont-Royal is only 80 ft. above sea-level. The river, flanked within the city by broad quays, is subject to periodic rises, which flood the lower parts of Paris.

In its course of 7 m. through Paris the Seine is spanned by thirty-two bridges and footbridges, as compared with the twenty bridges over the Thames in London. But in Paris railway bridges are kept rigorously to the outskirts of the city, while the river itself is freely used for passenger traffic.

The **Port of Paris**, accessible to small sea-going vessels, has its centre in the wharves and quays between the Pont d'Arcole and Pont d'Austerlitz, and is

the most important commercial harbour in France. In 1925 it was entered and cleared by 5336 vessels, which brought 13,322,456 tons of merchandise to the capital (building materials, cattle-fodder, wine, flour, grain, manure, coal, charcoal, etc.). The Port St-Nicolas or Port du Louvre is the recognized 'seaport,' subject to custom-house regulations, and there is a regular service of British cargo-steamers (Wed. & Sat.) between Paris and London (W. H. Müller & Co., Holland House, Bury St., E.C.3).

A Steamer Trip is interesting and attractive. Beautiful views (especially at sunset) are obtained as the vessel emerges from beneath the bridges. But the best idea of the quays of Paris is obtained by a walk or drive along them (most interesting section between the Pont de Sully and Pont d'Iéna), while a close inspection of the sculptures on the bridges is, of course, possible only to the pedestrian.

River Steamers ('bateaux-omnibus'; list of piers, Appx., p. 18. The regular services (*Maisons-Alfort* to *Suresnes*) traverse in either direction the whole course of the Seine between the fortifications. The following description is divided into two sections, from the Pont-Royal to Maisons-Alfort and from the Pont-Royal to Auteuil (continuation to Suresnes, see p. 311). Fares: Louvre to *Pont-National*, 50 c.; to *Maisons-Alfort*, 60 c.; to *Auteuil*, 60 c.; to *Suresnes*, 1 fr. 20 c. See also p. xliv.

Métro and Nord-Sud stations near the Seine (going downstream): *Quai de la Gare* (line 6); *Quai de la Rapée* (line 5); *Gare d'Orléans* (line 6); *Châtelet*, *Cité*, and *St-Michel* (line 4); *Pont-Marie*, *Pont Notre-Dame*, and *Pont-Neuf* (line 7); *Concorde* (line 1 and Nord-Sud), *Chambre des Députés* (Nord-Sud); *Invalides* (lines 8 and 10); *Alma* (line 9); *Grenelle* and *Passy* (line 5); *Javel* and *Mirabeau* (line 8).

Tramways. No. 12 traverses the most interesting quays on the right bank (Pont de l'Alma to Hôtel de Ville); Nos. 103 and 105 (Appx., p. 8; starting from the Quai d'Orsay, opposite the Chambre des Députés) traverse most of the quays on the left bank to the E. of that point.

A. From the Louvre to Maisons-Alfort.

This route is described in the upstream direction; 'r.b.' and 'l.b.' refer to the right and left bank as seen when proceeding downstream.—Distances from the Louvre are given at each bridge.

The Louvre pier is opposite the end of the Rue du Louvre, facing the Square du Vert-Galant on the Ile de la Cité. On the Quai de Conti (l.b.) are the *Institut* (p. 131) and the *Monnaie* (p. 133). The smaller arm of the Seine (see below) branches off to the right.—The ***Pont-Neuf** (Pl. R 61, *F*; ⅓ m.), in spite of its name the oldest bridge in Paris, and the most picturesque, was begun by Baptiste Ducerceau in 1578, in the reign of Henri III, finished under Henri IV, and several times repaired since then. It crosses the 'Pointe de la Cité,' on which stands the famous statue of Henri IV (p. 97). Above the pillars runs a fine row of masks; the semicircular projections were formerly occupied by stalls, and here Tabarin, the famous mountebank, used to perform.

Channel to the S. of the Cité (not followed by the steamers). The Quai des Orfèvres, on the bank of the Cité, has a number of jewellers' shops in the old houses backing on the Place Dauphine. Then comes the *Palais de Justice* (p. 98). Opposite (l.b.) is the Quai des Grands-Augustins, with many bookshops, ending at the *Place St-Michel* (p. 111).—The **Pont St-Michel** (Pl. R 67, *G*)

has been rebuilt several times since the 14th cent. (last in 1857). Opposite the short Quai St-Michel (l.b.) is the Quai du Marché-Neuf, with the *Préfecture de Police* (p. 105).—The **Petit-Pont** (Pl. R 67, *G*; 1853) occupies the site of one of the two Roman bridges of Paris (comp. p. xv). Down to 1782 it was defended at the S. end by the *Petit-Châtelet*; a tablet on No. 2 Place du Petit-Pont commemorates the *Tour de Bois* defended by a handful of citizens against the Normans in 886.—On the Cité is the *Place du Parvis-Notre-Dame*, with the *Hôtel-Dieu* (p. 105) in the background and the statue of Charlemagne on the river-bank. Behind the Quai de Montebello (l.b.) is seen the little church of *St-Julien-le-Pauvre* (p. 112).—The **Pont au Double** (Pl. R 67, *G*; 1881) takes the place of a 17th cent. bridge for crossing which the toll of a 'double' (½ *d.*) was charged. The Quai de l'Archevêché, skirting the S. side of Notre-Dame and the gardens beyond, is named after the archbishop's house pulled down in 1831.—At the end of the smaller arm of the Seine is the **Pont de l'Archevêché** (Pl. R 72, *G*; 1827).

Beyond the Pont-Neuf is the Quai de la Mégisserie (r.b.), once known as Quai de la Ferraille from its sword-makers and scrap-iron merchants. The characteristic shops now are those of the corn-chandlers, bird-fanciers, and dealers in fishing-tackle and sporting goods. Here, too, are the *Belle-Jardinière* stores and the *Théâtre du Châtelet* (p. xlviii). It ends at the *Place du Châtelet* (p. 34). On the bank of the Cité is the Quai de l'Horloge, skirting the N. side of the *Palais de Justice* (p. 98) as far as the clock-tower whence it derives its name. It was formerly called Quai des Lunettes, from its spectacle-makers, or Quai des Morfondus, because of its icy blasts in winter.

The **Pont au Change** (Pl. R 66, *F*; ⅖ m.) was built in 1858–59 to replace a stone bridge (slightly lower down) which dated from 1639 and was lined with moneylenders' shops. At the beginning of the Quai de Gesvres (r.b.) is the *Théâtre Sarah-Bernhardt* (p. xlix). Opposite, on the Quai de la Cité, are the *Tribunal de Commerce* (p. 105) and the *Marché aux Fleurs* (p. 105).—The **Pont Notre-Dame** (Pl. R 66, *F*; ½ m.), rebuilt in 1913, occupies the site of the chief Roman bridge (comp. p. xv). The Quai aux Fleurs, with the N. front of the *Hôtel-Dieu* (p. 105), is connected with the *Place de l'Hôtel-de-Ville* (r.b.; p. 35) by the **Pont d'Arcole** (Pl. R 71, *F*; ⅗ m.; fine views), built under the Restoration and repaired in 1855 and 1888. It is named after a young man killed on July 28th, 1830, while leading a band of insurgents against the Hôtel de Ville. Behind the Quai de l'Hôtel-de-Ville is the statue of Etienne Marcel, on the S. side of the Hôtel de Ville. At this point, the junction of the two channels encircling the Ile St-Louis, a miniature 'Pool of London' is formed, a busy centre of barge and steamboat traffic.

Channel to the N. of the Ile St-Louis (not followed by the steamers). The **Pont Louis-Philippe** (Pl. R 72, *G*) was rebuilt in 1862. On the Ile St-Louis is the Quai Bourbon (p. 110). Beyond the **Pont Marie** (Pl. R 77, *G*; 1614–28), which is named after its builder, are the Quai des Célestins (r.b.; p. 40), with the striking *Hôtel Fieubet*, and, on the Ile St-Louis, the Quai d'Anjou (p. 110). By the Pont Marie used to be moored the 'Coche d'Eau,' or water-

diligence, which brought the youthful Bonaparte from the school at Brienne to the Ecole Militaire. Next come the Pont Sully (see below) and the *Pont de l'Estacade* (for foot-passengers), rebuilt in 1912.

The steamers follow the channel between the two islands, spanned by the **Pont St-Louis** (Pl. R 72, *G*; ⅘ m.; 1877), and then the channel to the S. of the Ile St-Louis. The Quai de la Tournelle (l.b.) is busily engaged in the wine-trade. On the Ile St-Louis are the Quai d'Orléans and Quai de Béthune (p. 111).

The old **Pont de la Tournelle** (Pl. R 72, *G*; 1 m.), rebuilt of stone in 1634 and again under Louis Philippe, was pulled down in 1921 as an obstruction to navigation. It is being replaced by a new bridge of reinforced concrete, the first of its kind in Paris.—The **Pont Sully** (Pl. R 77, *G*; 1⅕ m.), built in 1874–76 to unite the Boul. Henri-IV (p. 41) with the Boul. St-Germain (p. 115), crosses obliquely both arms of the Seine and the E. end of the island.

On the Quai Henri-IV (r.b.), occupying with its port what was till c. 1840 the *Ile Louviers*, are the *Magasins de la Ville* and the *Archives de la Seine*. At the farther end of the quay is the dock-entrance of the *Gare de l'Arsenal* (p. 24), crossed by the *Pont Morland*. Behind the Quai St-Bernard (l.b.), with its busy wharves, are the *Halle aux Vins* (p. 125) and the railings of the *Jardin des Plantes* (p. 125).

The **Pont d'Austerlitz** (Pl. R 84, *G*; 1¾ m.), inscribed with the names of the chief officers who fell at Austerlitz (1805), was built in 1802–7, rebuilt in stone in 1855, and widened in 1884–86. It unites the *Place Mazas* (r.b.; p. 85) with the *Place Valhubert* (l.b.; p. 125). On the Quai d'Austerlitz (l.b.) are the *Gare d'Orléans* (p. 125) and a number of yards and factories. A remarkable railway viaduct (Métro) here crosses the river in a single span of 450 ft. The busy Quai de la Rapée (r.b.), named after Louis XV's commissary general of war, who had a villa here, is lined with wine-merchants' offices, coopers' and toolmakers' workshops, military forage stores, etc. At No. 12 is the *Institut Médico-Légal* (no adm.) which takes the place of the old Morgue that stood at the S. end of the Ile de la Cité. Hither dead bodies found in the river or in the streets are brought to await identification.

Beyond the **Pont de Bercy** (Pl. Y 80; 2¼ m.; 1864) is the Quai de Bercy (r.b.), lined with the vast *Entrepôts de Bercy*, warehouses for wine, spirits, vinegar, and oil, which extend beyond the **Pont de Tolbiac** (Pl. Y 86; 2¾ m.; 1879–84) to the Pont National. Opposite is the Quai de la Gare, with timber-wharves and the works and goods station of the Orleans Railway. Just within the old fortifications is the **Pont National** (Pl. Y 92; 3¼ m.; 1852), used by the Ceinture

as well as by road traffic. Outside Paris we pass the *Magasins Généraux des Vins*, on the Quai de Bercy-Charenton (r.b.). Opposite is the Quai d'Ivry. The **Pont de Conflans** (Pl. Y 104; 4 m.) unites *Conflans* (r.b.; p. 90) with *Ivry-sur-Seine* (l.b.; p. 355). Farther on (r.b.) are the Quai des Carrières with the pier of *Les Carrières-Charenton* (4½ m.) for the Bois de Vincennes (see p. 89). Passing the mouth of the *Canal de St-Maurice*, the steamer enters the **Marne** and calls at a pier near (4¾ m.) the footbridge of *Alfortville* (l.b.; p. 90). The terminus at **Maisons-Alfort** (5¼ m.; p. 90) is on the left bank of the Marne.

B. From the Louvre to Auteuil.

Immediately below the Louvre pier (p. 92) is the **Pont des Arts** (Pl. R 61, *D*; for foot-passengers only), built in 1802–4, which derives its name from the 'Palais des Arts,' as the Louvre was called at that time. It commands a noted view of the W. end of the Ile de la Cité.—The chief feature of the Quai du Louvre (r.b.) is the beautiful façade of the *Louvre* (p. 169), with the Jardin de l'Infante. The *Port St-Nicolas* or *Port du Louvre*, in front, is the 'sea-port' of Paris (see p. 91). On the Quai Malaquais (l.b.) is the *Ecole des Beaux-Arts* (p. 134).—The **Pont du Carrousel** (Pl. B 60, *D*; ⅛ m.), formerly *Pont des Saints-Pères*, was built on an original system by Polonceau in 1834 and restored in 1906. At the ends are seated stone figures: (r.b.) Abundance and Industry, by Petitot; (l.b.) the Seine, by Pradier, and the City of Paris, by Petitot.—Behind the Quai des Tuileries (r.b.) is the long gallery between the Louvre and the Pavillon de Flore (p. 169). At the *Port des Tuileries* cargoes of sand and grindstones are discharged. Opposite is the Quai Voltaire (p. 143).—The **Pont-Royal** (Pl. B 60, *D*; ⅛ m.) is a five-arched bridge built by Père F. Romain and Mansart in 1685–89 and commands a splendid view. The last pillar on either bank has a hydrographic scale indicating the low-water mark (zero), besides various flood-marks.

Below the Pont-Royal begins the Quai d'Orsay (l.b.), which extends as far as the Pont de Passy (2⅛ m.), with the *Caisse des Dépôts et Consignations*, the imposing *Gare d'Orsay* (p. 144), and the *Palais de la Légion d'Honneur* (p. 144). Behind the Quai des Tuileries (r.b.) lie the *Tuileries Gardens* (p. 9).—On the cornice of the **Pont de Solférino** (Pl. B 55, *D*; ¾ m.), a three-arched bridge built in 1858–59, are the names of the French victories in the Austrian war of 1859.—The **Pont de la Concorde** (Pl. B 49, *C*; 1 m.; fine views) unites the *Place de la Concorde* (r.b.; p. 12) with the *Chambre des*

Députés (l.b.; p. 145). It was built by Perronet in 1788–90, and stone from the Bastille was used in the construction of its upper part. The statues that formerly adorned the bridge are now in the courtyard at Versailles.

The river now flows between the Quai de la Conférence (r.b.; p. 69) and the *Hôtel de la Présidence* (p. 146), *Ministère des Affaires Etrangères* (p. 146), and *Esplanade des Invalides* (p. 153).—The ***Pont Alexandre-III** (Pl. B 44, *B*; $1\frac{1}{8}$ m.), built by Résal and Alby in 1896–1900, the first stone being laid by Tsar Nicholas II, is a single steel arch, 350 ft. in span and 150 ft. wide.

The tall pillars at either end are surmounted by gilded figures of Fame and Pegasus, by Frémiet, Steiner, and Grenet. At the base are statues of the France of Charlemagne, by Lenoir, and Modern France, by Michel (r.b.); Renaissance France, by Coutain, and the France of Louis XIV, by Marqueste. The shields in the centre of the bridge, by Récipon, bear the arms of Petrograd (Leningrad; facing upstream) and of Paris (facing downstream).

The **Pont des Invalides** (Pl. B 44, *B*; $1\frac{2}{5}$ m.), constructed in 1827–29 and rebuilt in 1879–80, has on its central piers stone figures of Victory by Land (by Diéboldt; facing upstream) and Victory by Sea (by Villain; facing downstream).—The **Pont de l'Alma** (Pl. B 34, *B*; $1\frac{1}{3}$ m.), built in 1854–57, with the *Place de l'Alma* (p. 70) at its N. end, is adorned with stone figures of a Grenadier and a Zouave, by Diéboldt, and a Chasseur and an Artilleryman, by A. Arnaud. The Zouave is a familiar gauge for estimating the height of the Seine in flood time.

On the Avenue de Tokio (r.b.) is the *Manutention Militaire* (p. 71). Opposite (footbridge) are the *Station de Météorologie* and the *Garde-Meuble* (p. 157).—We now pass between the *Parc du Trocadéro* (r.b.; p. 72) and the *Champ-de-Mars* (l.b.; p. 158), with the *Eiffel Tower*. The **Pont d'Iéna** (Pl. B 30, *B*; $2\frac{1}{5}$ m.), which spans the river here, was built in 1806–13 and widened in 1914. The pillars are adorned with eagles, and at the four corners are groups of horse-tamers (Arab, Gallic, Roman, and Greek).

The ***Pont de Passy** (Pl. R 21, *B*; $2\frac{2}{5}$ m.), built in 1903–6, is a double bridge, the upper story being used by the Métro. The four groups, by G. Michel, represent the Boatmen of the Seine (p. xv) and the Ironworkers of France. The centre of the bridge rests on the E. end of the long and narrow *Allée* or *Ile des Cygnes* ('Isle of Swans'). The steamers keep to the N. side of the island, while the S. side forms a busy dock. On the right bank is the Quai de Passy; on the left, the Quai de Grenelle. The river and island are crossed also by the oblique railway-viaduct of the Champ-de-Mars branch (1900) and by the **Pont de Grenelle** (Pl. R 17; $3\frac{1}{4}$ m.), rebuilt in 1875. On the extremity of the island, facing downstream, is a reduced bronze copy of Bartholdi's famous statue, *Liberty*

enlightening the World, presented by the French Republic to the United States, where it stands at the entrance to New York Harbour.

On the Quai d'Auteuil (r.b.) is a fire-pump; opposite is the Quai de Javel.—The **Pont Mirabeau** (Pl. R 18; 3½ m.), built in 1895–97, is adorned with sculptures by Injalbert. On the right is seen the *Institution de Ste-Périne* (p. 74).—The ***Pont-Viaduc d'Auteuil** (Pl. R 15; 4 m.), or *Pont du Point-du-Jour*, just within the fortifications, is a fine work by De Bassompierre (1866), consisting of a double carriage-way and the railway track of the Ceinture. Its alternative name, commonly said to commemorate a duel fought at daybreak by the Prince de Dombes and the Comte de Coigny in 1748, was already known in 1731.

For the continuation of the steamer-trip to *Suresnes*, see p. 311.

13. THE CITÉ AND THE ILE ST-LOUIS.

Métro stations: *Cité* (line 4), below the Marché-aux-Fleurs (p. 105); *Pont Notre-Dame* and *Pont-Marie* (line 7), the latter opposite the Ile St-Louis.—Tram-Ways and Omnibuses, see Appx., pp. 1–8.

The **Ile de la Cité** (Pl. R 61–72, *F*, *G*), the oldest part of Paris (comp. p. 91), lies in the river like a ship, moored to the banks by numerous bridges, with Notre-Dame as its poop and the 'Pointe,' pointing downstream, as its prow. A ship has figured in the arms of Paris from time immemorial (comp. p. xv). The appearance of the island was much altered in the course of the 19th century.

The Pont-Neuf (p. 92) leads from the Quai du Louvre to the W. extremity of the Cité, occupied by the *Square du Vert-Galant*. Here, close to the bridge, stands the fine equestrian *Statue of Henri IV*, by Lemot, set up in 1818 in place of a statue by Giambologna and Tacca which stood here from 1635 to 1792. The metal was provided by melting down bronze statues of Napoleon formerly on the Colonne Vendôme and at Boulogne-sur-Mer, together with the statue of Desaix from the Place des Victoires. On the pedestal are bronze reliefs of Henri IV sending bread to the besieged Parisians and Henri IV's entry into Paris.

To the E. of the bridge, in front of the Palais de Justice, is the *Place Dauphine*, known during the Revolution as Place de Thionville, with two rows of houses dating for the most part from Louis XIII's reign. Halévy died at No. 28 in 1908 and Mme Roland (1754–93) spent her early youth in the house at the corner of the Rue de Harlay and the Quai de l'Horloge (tablet on 41 Quai de l'Horloge).

The Square du Vert-Galant and Place Dauphine stand on two former islets (Ile du Patriarche and Ile des Javiaulx), on one of which Jacques de Molay,

Grand Master of the Templars, was burnt at the stake in 1314. During the 17th and 18th cent. the Place du Pont-Neuf and the bridge were frequented by second-hand booksellers, pedlars, and mountebanks. Tabarin (p. 92) set up his 'theatre' in the Place Dauphine, near Nos. 13–15. Here, too, was the original site of the Samaritaine (p. 266), one of the earliest hydraulic pumps. The second-hand booksellers now open their stalls ('boites') on the parapets of the quays.

The ***PALAIS DE JUSTICE** (Pl. R 66, *F*), a huge block of buildings occupying the whole width of the island, includes within its precincts the Sainte-Chapelle, the Conciergerie, the Dépôt des Prévenus (remand prison), and the Cour de Cassation (supreme court of appeal). Three different periods of architecture are represented: the Tour de l'Horloge, Tour de César, Tour d'Argent, Tour de Bonbec, and the Sainte-Chapelle, in the style of the 13–14th cent.; the main buildings, of the 18th cent.; and the 19th cent. additions of *Duc* and his assistants. In 1911–14 a new wing was added at the corner of the Boul. du Palais and Quai des Orfèvres.

Admission. The *Law Courts* are open to the public daily 12–4, except on Sun. and holidays.—The *Sainte-Chapelle* and *Conciergerie* are open daily (except Mon. and holidays) 10–12 and 1.30–4 or 5. Adm. to the Sainte-Chapelle, 2 fr., to the Conciergerie, 2 fr.

History. The site of the Palais de Justice, at the W. end of the Cité, was occupied as early as the Roman period by a palace, which was a favourite residence of the Emperor Julian the Apostate. The Merovingian kings divided their time between the Thermes, in the country, and this Palais de la Cité, which was inside the walls. Later Eudes (Odo), first Comte de Paris, then king, adopted the palace as his permanent residence. Louis VI died there in 1137, Louis VII in 1180; and in the 13th cent. Philip Augustus was married there to the King of Denmark's sister. St. Louis, the "father of the Cité," altered the palace and built the Sainte-Chapelle. In the opinion of Viollet-le-Duc, the building still known as the 'Cuisine de St. Louis' probably dates from the time of Philip IV, who like Louis XI, Charles VIII, and Louis XII, greatly enlarged the palace, though it was not their chief residence. Francis I preferred the Hôtel St-Paul and the Palais des Tournelles, and he was the last king to reside in the Palais de la Cité. From the reign of Henri II onwards the whole palace was occupied by the Parlement, which had shared it with the reigning sovereign since the time of St. Louis. Since then the palace, which has suffered from frequent fires (the last time under the Commune in 1871), has been repeatedly rebuilt, enlarged, and restored and is still unfinished.

Exterior. The imposing Cour du Mai, named after the maypole set up here annually by the 'Basoche,' or society of law-clerks, is separated from the Boul. du Palais by handsome iron railings, erected in 1787 and reconstructed in 1877. A flight of steps at the end of the court ascends to the Galerie Marchande (p. 102), on the wall of which are statues of France and Abundance, by *Berryer*, and Justice and Prudence, by *Leconte*. Above rises a quadrangular dome with sculptures by *Pajou*.—The buildings in the Boul. du Palais, between the Cour du Mai and the clock-tower at the corner of the quay, are in the 14th cent. style and serve in part as the façade of the Salle des Pas-Perdus (p. 102), which may be entered directly from the boulevard.

The 14th cent. Tour de l'Horloge or clock-tower, completely renewed in 1852, has an enormous clock copied from the original Renaissance dial which was designed c. 1585 by *Germain Pilon*. The signal for the massacre of St. Bartholomew on the left bank was given on its bell (comp. p. 30). Fronting the Quai de l'Horloge is a block of buildings with its upper stories rebuilt in the original style; beyond the Tour de César and Tour d'Argent, a pair of projecting round towers, comes a block rebuilt in the style of the façades flanking the clock-tower; and finally, beyond the Tour de Bonbec, is the wing occupied by the Cour de Cassation. On the left-hand side of the Tour de César is

the entrance to the Conciergerie (p. 103), to the right of which is the entrance to the Dépôt de la Préfecture de Police.

The handsome façade in the Place Dauphine, by *Duc* (1857–68), is adorned with statues of Prudence and Truth by *Dumont*, Chastisement and Protection by *Jouffroy*, and Strength and Justice by *Jalay*. The lions flanking the steps in the centre are by *Isidore Bonheur*. The three bronze doors lead to the Vestibule de Harlay (p. 103).

On the Quai des Orfèvres are the new buildings of the Cour d'Appel, and those (completed in 1914) of the Tribunal Correctionnel for the Department of the Seine. On the façade are statues of Truth by *Lombard*, Law by *Allard*, Eloquence by *Verlet*, and Clemency by *Coutan*.

At 36 Quai des Orfèvres (4th floor) is the *Musée des Collections Historiques de la Préfecture de Police* (Police Museum; adm. Thurs. 2–5).

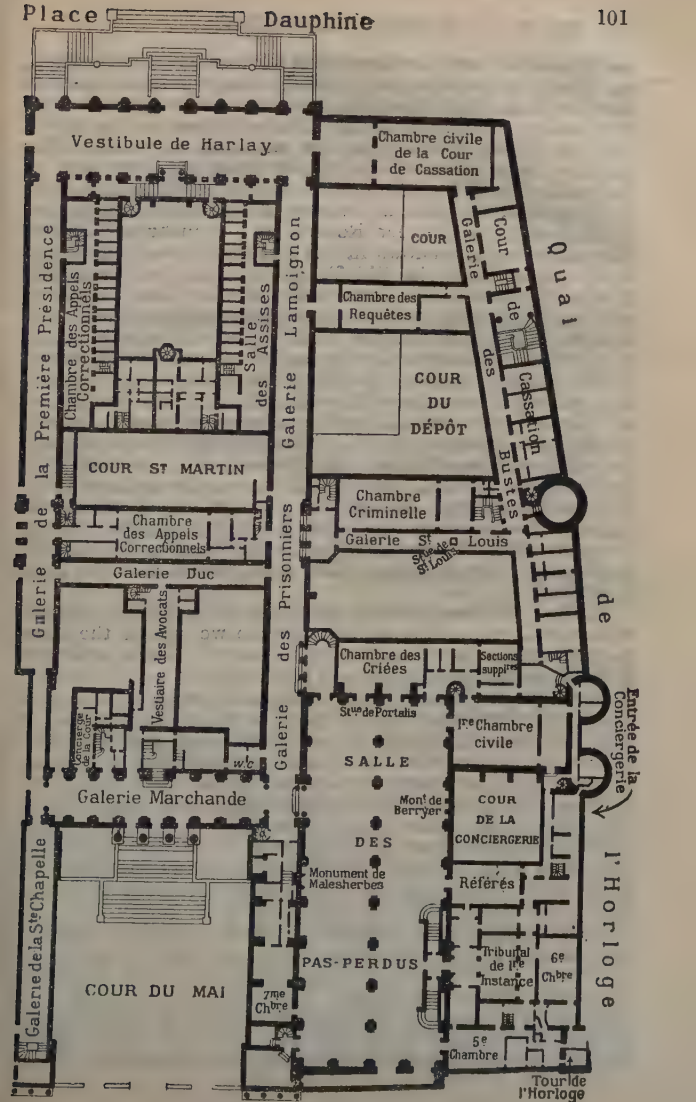
A vaulted gateway in the Boulevard du Palais leads to the great Cour de la Sainte-Chapelle.

The **Sainte-Chapelle (adm., see p. 98) was secularized in 1906, but many requiems and other services were held in it during the Great War. This gem of Gothic architecture was built in 1245–48 by St. Louis as a shrine for the Crown of Thorns and a fragment of the True Cross (now in Notre Dame, p. 106), sent to him from Constantinople by the Emperors John of Brienne and Baldwin. Its design is ascribed to *Pierre de Montereau*. Royal marriages were often celebrated at the Sainte-Chapelle, and Richard II of England was betrothed here in 1396 to Isabella of France. Towards the close of the reign of Louis Philippe it was drastically restored by *Duban*, *Lassus* (who built the leaden flèche in the 15th cent. style, 108 ft. above the roof), *Viollet-le-Duc*, and *Bœswillwald*.—The Sainte-Chapelle, 118 ft. long, 56 ft. wide, and 138 ft. high, gives an impression of great height in proportion to its length and breadth. It consists of two chapels, one above the other, the lower chapel being used by the retainers and servants, while the elaborately decorated upper chapel was reserved for the royal family and the court. The lofty windows are surmounted by delicately sculptured gables and a graceful balustrade. The modern timberwork is coated with lead, picked out with gilding. By the fourth window on the right is a little recess constructed by Louis XI so that he could hear mass without being seen. Below this is an oratory dedicated to St. Louis. The portal consists of two porches, one above the other. The flamboyant rose-window was reconstructed under Charles VIII.

Chapelle Basse. On the door-pier is a statue of the Virgin (restored), and in the tympanum is a bas-relief of the Coronation of Mary. The interior is very low (21 ft.), with 40 single shaft columns and admirable bosses of carved oak. The pavement consists entirely of tombstones.

Chapelle Haute. A staircase leads from the lower chapel to the porch of the upper chapel, which communicates on the N. side with the palace. On the door-pier is a statue of Christ; above are scenes from the Last Judgment; and on

Préfecture de Police
Préau
Bibliothèque des Avocats
Conseil de l'Ordre des Avocats
JARDIN
Galerie de la Première Présidence
Parquet du Procureur Général
Chbre des mises en accusation
COUR DU DÉPÔT
Orfèvres
Quai des
COUR DU PREMIER PRÉSIDENT
Cour d'Appel
Première Chambre
Galerie Duc
2de Instance
Police Correctionnelle
COUR
DE LA
STE CHAPELLE
SAINTE CHAPELLE
Galerie de la Ste Chapelle
Vestibule
1ère Chambre Correctionnelle
2me Chambre Correctionnelle
3me Chambre Correctionnelle
11me Chambre Correctionnelle
COUR
Conseil
Parquet du Procureur de la Republique
Police Correctionnelle
Boulevard du Palais


Vestibule de Harlay
Chambre civile de la Cour de Cassation
COUR
Galerie
Cour de Cassation
Quai de l'Horloge
Chambre des Requêtes
Galerie de la Première Présidence
Chambre des Appels Correctionnels
Salle des Assises
Galerie Lamoignon
COUR DU DÉPÔT
Bustes
COUR St MARTIN
Chambre Criminelle
Chambre des Appels Correctionnels
Galerie St Louis
Galerie Duc
Galerie des Prisonniers
Vestiaire des Avocats
Chambre des Criées
Sections supprimées
Entrée de la Conciergerie
Ste de Portalis
Ire Chambre civile
SALLE
Galerie Marchande
Mont de Berryer
COUR DE LA CONCIERGERIE
DES
Référés
Monument de Malesherbes
Galerie de la Ste Chapelle
PAS-PERDUS
Tribunal de Ire Instance
6e Chbre
COUR DU MAI
7me Chbre
5e Chambre
Tour de l'Horloge
Boulevard du Palais

the sides of the arch are bas-reliefs (restored) of the Creation, the Flood, and Gideon's Sacrifice. The whole of the dim interior (67 ft. high) has been repainted and regilded, but its outstanding decoration is the *Stained Glass in the fifteen windows which glows with the radiance of jewels. The windows were restored by *Lusson* from the cartoons of *Steinheil*. The 1st window on the right of the nave represents the Legend of the Cross and the removal of the relics (figures of St. Louis, his brother Robert, and Blanche of Castile). The other seven windows in the nave and four in the apse depict scenes from the Old Testament; in the other three in the apse are scenes from the Gospels. The large rose-window, with 86 panels from the Apocalypse, dates from Charles VIII. Beneath the windows on either side runs a blind arcade and a bench, with sculptured quatrefoils (scenes of martyrdom); against the pillars are figures of the Apostles with consecration crosses (the 4th, 5th, and 6th on the left and the 3rd, 4th, and 5th on the right are original; the rest are modern reconstructions). The two deep recesses under the windows of the 4th bay were the seats of honour, reserved for the royal family. In the 5th bay on the right is Louis XI's recess (p. 99). Behind the altar in the centre of the elegant arcade across the apse is a lofty wooden canopy beneath which the sacred relics (p. 99) used to be publicly exhibited on Good Friday. The spiral staircase on the right is original.

Vaulted passages connect the Cour de la Sainte-Chapelle with the Cour du Mai (p. 98), whence we ascend the steps to the Vestibule or Galerie Marchande. On the staircase facing the entrance is a statue of Law in the 18th cent. manner. At the right end of the Galerie Marchande, whence the Galerie des Prisonniers (see below) leads off to the left, is the *Salle des Pas-Perdus, which in mediæval times was the great hall of the palace, where the grand ceremonies were held and mystery-plays and farces performed by the Basoche (p. 98). Here, in 1431, took place the coronation banquet of Henry VI of England. This magnificent hall, divided down the centre by a row of round arches, was rebuilt by *Salomon de Brosse* in 1622, burned by the Communards in 1871, and restored in 1878. On the right is a monument to Malesherbes (1721–94), defender of Louis XVI before the Convention, designed by *Lebas* (1821), with statues of Malesherbes, France, and Fidelity by *Bosio* and a bas-relief by *Cortot*, and farther on is a memorial to advocates who fell in the Great War, by *Bartholomé* (1922). Opposite the entrance is a monument to Berryer (1790–1868), leader of the legitimist party, with statues of Fidelity and Hope by *Chapu* (1878). The statue of Portalis (1745–1807), the statesman, at the

end (l.) is by *Chatrousse*.—On the left of the Berryer monument is the entrance to the Première Chambre Civile, formerly the *Grand' Chambre or Chambre Dorée, the bedchamber of St. Louis, which was rebuilt for the marriage of Louis XII and retains its vaulted roof of that date. Later it was used by the Parlement, and it was here that Louis XIV coined his famous epigram "L'Etat, c'est moi." The Revolutionary Tribunal, with Fouquier-Tinville as public prosecutor, sat here in 1791–93 and condemned to death 2740 persons, including Charlotte Corday, Marie Antoinette, the Girondists, and Mme Roland.

The Galerie des Prisonniers and the Galerie Lamoignon together form a long and partly modern corridor with flat vaulting. To the left is the Galerie Duc, leading to the Galerie de la Première Présidence (see below). To the right is the Galerie St-Louis, rebuilt by *Duc* in 1866, with a painted statue of St. Louis, by *Guillaume* (1877), and two wall-paintings of scenes from the life of St. Louis, by *L. O. Merson* (1876). At the end (l.) is the Galerie des Bustes, with busts of lawyers and magistrates, leading to the Chambre Civile de la Cour de Cassation (when the court is not sitting, apply to the usher). On the ceiling of this large and elaborately decorated room is the *Glorification of Law, a masterpiece of *Paul Baudry*, and Law and Truth, by *Delaunay*. On the end-wall is a fine tapestry (France personified by a queen).

At the end of the Galerie Lamoignon is the Vestibule de Harlay, the work of *Duc*. Here are statues of St. Louis, Philip Augustus, Napoleon I, Charlemagne, and a bust of Duc by *Chapu*. In the centre, the grand staircase, with a statue of Justice by *Perraud* in a curious recess, flanked by two caryatides, leads (l.) to the Assize Court and (r.) to the Court of Criminal Appeal. On the landing is a figure of Law by *Duret*.

At the S. end of the Vestibule de Harlay is the Galerie de la Première Présidence, whence a passage leads (r.) to the *Advocates' Library*. Farther on is (r.) the entrance to the Première Chambre de la Cour d'Appel, with handsome decorations and a ceiling-painting of Truth enlightening Justice, by *Bonnat*.—Crossing the Galerie Duc, which leads (l.) to the Galerie des Prisonniers (see above) and (r.) to the offices of the Police Correctionnelle, and leaving the Galerie de la Sainte-Chapelle on the right, we regain the Galerie Marchande or entrance-vestibule.

The ***Conciergerie** (entered from the Quai de l'Horloge, see p. 93; adm., see p. 98), one of the famous prisons of the world, originally the residence of the 'Concierge' or chief

executive of the Parlement, occupies the lower floor of the right (N.) wing of the Palais. Part of it is still used for prisoners awaiting trial. The historical associations of the Conciergerie are innumerable. In 1418 the Comte d'Armagnac was massacred with many of his partisans by the hired assassins of the Duke of Burgundy. During the Revolution, first Marie Antoinette, then Bailly, Malesherbes, Mme Elisabeth, Mme Roland, Mme du Barry, Camille Desmoulins, Danton, Fabre d'Eglantine, André Chénier, and Robespierre passed their last days in the Conciergerie. In the massacres of Sept., 1792, 288 prisoners perished here. Later prisoners were Georges Cadoudal (d. 1804), the Chouan leader, the Comte de la Valette, rescued by the courage of his wife, and Marshal Ney (1769–1815).

On the right side of the courtyard is a door leading to the Salle des Gardes, where visitors await the guide, a handsome double room in the Gothic style of the 13th cent., dating from St. Louis but restored in 1877. On the right or window side are two small exterior staircases (no adm.), that on the right leading to the Tour de César, where Prince Pierre (1870) and Prince Jérôme Bonaparte (1883) were imprisoned on the first floor, and Ravaillac, the murderer of Henri IV (1610), and Lacenaire, the assassin (1836), below. The other stair leads to the Tour d'Argent, which served as a prison for the young Duc d'Orléans (1890; first floor) and for Damiens, who attempted the life of Louis XV (1757; ground floor). The little staircase on the left of the room in the right-hand corner was ascended by Marie Antoinette and over 2700 other prisoners on the way from their cells to the Tribunal.

The wide gallery known as the Rue de Paris served as a prison during the Revolution for the 'pailleux' (prisoners who slept on straw, lacking the means to lie 'à la pistole'). The fine Gothic Salle de St-Louis (l.) was restored in 1877. This is the original Salle des Pas-Perdus, said to be so called because the victims of the Revolution walked through it on their way to the Cour du Mai and execution; the name has since been transferred to the hall above and to the waiting-halls of other public buildings. The Cuisines de St-Louis (no adm.) likewise date from the 13th century. The Rue de Paris ends at the Galerie des Prisonniers, the windows of which look out on to the Cour des Femmes, where the women prisoners were allowed to take exercise, the scene of the massacres of Sept., 1792. The corner exactly opposite the windows of the Galerie des Prisonniers was divided off for the men by a railing that still exists. To the left in the Galerie des Prisonniers is a little room where condemned prisoners had their hair shorn and awaited their departure for the guillotine, and at the end is the iron wicket in the Cour

du Mai which was the sole entrance to the prison in Revolutionary times. In front of this was the registrar's office (now a restaurant). At the opposite end of the Galerie des Prisonniers is (l.) the original door (but in a different position) of MARIE ANTOINETTE'S CELL, which was converted into a chapel of atonement in 1816 and completely altered (the flooring only, 15 ft. by 9 ft., is intact). Next to the queen's cell, and now communicating with it, is ROBESPIERRE'S CELL. Next comes the SALLE DES GIRONDINS, where the Girondists spent their last night on earth. Once the chapel of the Conciergerie and used again as a chapel during the Restoration, it has preserved its original appearance, with its railed off gallery for the women. Here are now collected souvenirs of the Revolutionary period: in a glass case, the sofa and crucifix from the queen's cell; on the right wall, the lock of Robespierre's cell; below, a medallion of Mme Elisabeth; in a glass case, a letter written by Marie Antoinette after her trial and engravings of Revolutionary scenes; three paintings by Drolling and Pajou of episodes in the life of the queen.

On the opposite side of the BOULEVARD DU PALAIS are the *Préfecture de Police* (the ' Scotland Yard ' of Paris), the headquarters of the *Régiment des Sapeurs-Pompiers* (fire brigade), and the **Tribunal de Commerce** (Pl. R 66, *F*; open on weekdays, 10–4), built by Bailly in 1860–65.

The main façade, on the Quai de la Cité, has statues of Justice by Elias Robert, Constancy by Eudes, Prudence by Salmson, and Law by Chevalier. Above the grand staircase rises an octagonal dome 138 ft. high. On the *Escalier d'Honneur*, in niches, are statues of Commerce by Sea and by Land, by Chapu and Cabet, and Industrial and Mechanical Art, by Pascal and Maindron. In the cupola is a painting by Jobbé-Duval. In the *Vestibule*, on the 1st floor, are busts of L'Hospital and Colbert. In the handsome *Salle d'Audience* are four paintings: The establishment of ' juges-consuls ' by Michel de l'Hospital in 1563, and Louis XIV signing the commercial code drawn up by Colbert in 1673, by Robert Fleury; the Boatmen of Paris (p. xv) and the Trade Guilds before Etienne Boileau (the drawing up of the book of trades; comp. p. xvi), by Paul Delance.

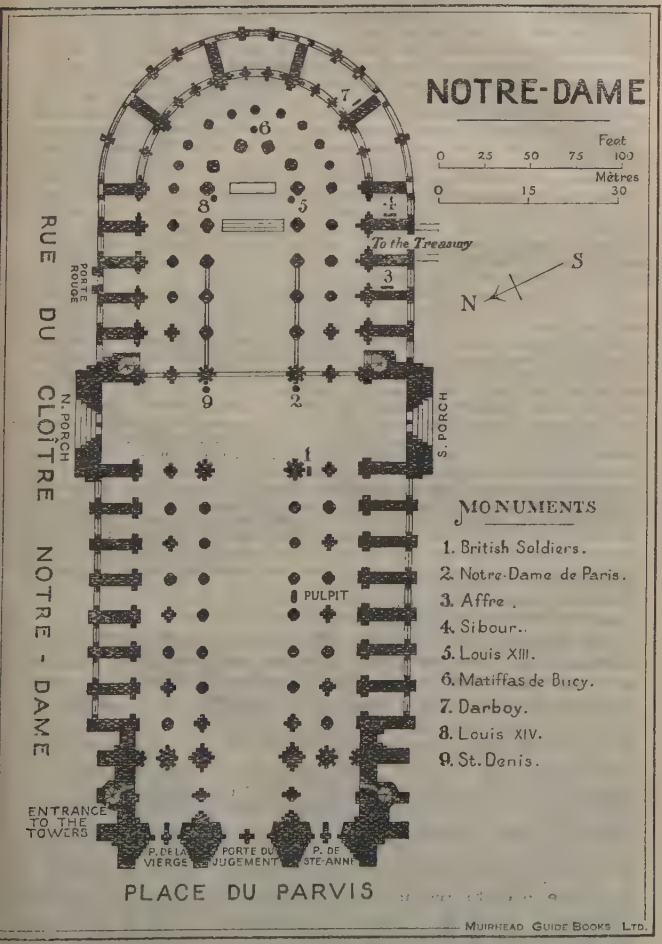
In the wide Rue de Lutèce is the statue, by A. Boucher (1893), of *Théophraste Renaudot*, the doctor who in 1631 founded the ' Gazette de France,' the first newspaper printed in Paris, at the ' Maison du Grand-Coq,' 8 Quai du Marché-Neuf, close by. In the *Marché aux Fleurs*, on the left, a flower market is held on Wed. and Sat., and a bird market on Sun. afternoons. The Rue de la Cité (r.) leads to the *Place du Parvis-Notre-Dame* (Pl. R 67, *G*), which is bounded on the S. by the Seine, on the W. by the *Caserne de la Cité* (barracks of the Garde Républicaine; 1865), on the N. by the *Hôtel Dieu* (a hospital founded on the S. side of the Parvis by St. Landry, Bishop of Paris, c. 660 and rebuilt on its present site in 1868–78), and on the E. by the cathedral of Notre-Dame. At the S.E. corner of the square is a colossal group

of *Charlemagne, Roland, and Oliver*, by the brothers Rochet (1882).

The **CATHEDRAL OF NOTRE-DAME (Pl. R 67, *G*) is archæologically the most interesting of the Gothic cathedrals of France, though for beauty it ranks after Chartres, Rheims, Amiens, and Bourges. Taken in hand at the time when Gothic art was beginning to throw off the traditions of the Romanesque style, Notre-Dame was completed and repeatedly embellished and repaired during the 13th cent., so that by a study of the different parts of the cathedral we are able to follow, step by step and with fixed dates, the progress of the new style until its decadence in the 14th century.

History. The idea of converting into a single building, on a much larger scale, the two basilicas of Notre-Dame (founded by Childebert, 6th cent.) and St-Etienne (perhaps the mother-church of Paris, 4th cent.), which replaced a temple of Jupiter more or less on the site of the present cathedral, was due to Maurice de Sully, Bishop of Paris. The foundation-stone of the new building was laid by Pope Alexander III in 1163 and the high-altar was consecrated on May 19th, 1189. The choir was finished in 1177 (except for the great roof), the nave in 1208, and the W. front and its towers c. 1235–40. A girdle of chapels was added in 1240–1315. The S. porch was begun in 1257, and the N. porch a few years later. In 1431, in the choir of Notre-Dame, Henry VI of England was crowned King of France at the age of ten, and in 1560 Mary Stuart was crowned queen-consort of Francis II. Until the end of the 17th cent. Notre-Dame had preserved intact its appearance of the 14th cent., but the reigns of Louis XIV and Louis XV brought deplorable alterations (especially the destruction of the tombs and stained glass). The baptistery of *St-Jean-le-Rond*, adjoining the N. tower, was demolished in 1748. It was here that unwanted children were deposited; one of these was D'Alembert (christened Jean-le-Rond), who was acknowledged by his parents when he became famous. During the Revolution many of the sculptures and treasures of the cathedral were destroyed, and an opera-singer was here enthroned as the Goddess of Reason, her attendants being ballet-dancers. Napoleon I and Josephine were crowned by Pius VII in Notre-Dame in 1804, the expenses of the ceremony amounting to 85 million francs. Other grand ceremonies were the marriage of Napoleon III and Countess Eugénie de Montijo (1853) and the baptism of the Prince Imperial (1857). In 1845 a thorough restoration, guided by technical knowledge and good taste, was begun under the direction of Lassus (d. 1857) and Viollet-le-Duc (d. 1879). On the completion of the interior, Abp. Darboy consecrated the cathedral on May 13th, 1864, a ceremony which had been omitted in the middle ages. In 1914 the church was very slightly damaged by a bomb from a German aeroplane. Notre-Dame has always been famous for its preachers, among whom were Bossuet, Bourdaloue, Lacordaire, and Père Hyacinthe Loyson. The classic description of the cathedral is that in Victor Hugo's 'Notre Dame.'

Exterior. The *West Front, in three distinct stories, forms one harmonious whole, giving the impression of having been designed in one piece by a single artist. The 13th cent. *Porte du Jugement*, or central portal (23 ft. high), ruined by Soufflot in 1771, has a modern statue of Christ by Geoffroy-Dechaume on the pier and the Last Judgment in the tympanum; the lower part of the lintel and the figures in the embrasure are modern. The *Portail de la Vierge* (l.) has the most striking sculptures. On the pier is the Virgin trampling the serpent underfoot (restored). In the lower part of the tympanum are three prophets (l.), three kings (r.), and the Resurrection of the Virgin (centre); above is the Coronation of the Virgin. The statues of saints on the splays were restored by Viollet-le-Duc. The sculptures of the *Portail de Ste-Anne* (r.) are mostly 12th cent. work, obviously intended for a narrower portal; the added work, various statuettes on the archivolt, and the lower part of the lintel date from c. 1240. On the pier is St. Marcellus trampling on the dragon, a copy of the 12th cent. statue in the Cluny Museum (p. 274); on the lintel is a scene from the lives of


NOTRE-DAME
Feet
0 25 50 75 100
Mètres
0 15 30
To the Treasury
S
N
RUE DU CLOÎTRE NOTRE-DAME
PORTE ROUGE
N. PORCH
S. PORCH
PULPIT
ENTRANCE TO THE TOWERS
P. DE LA VIERGE
PORTE DU JUGEMENT
P. DE STE-ANNE
PLACE DU PARVIS
MONUMENTS
1. British Soldiers.
2. Notre-Dame de Paris.
3. Affre.
4. Sibour.
5. Louis XIII.
6. Matiffas de Bucy.
7. Darboy.
8. Louis XIV.
9. St. Denis.

St. Anne and the Virgin; in the tympanum are the Virgin, two angels, Louis VII, and Maurice de Sully; on the splays are restored statues of saints. The wrought-iron *Hinges, especially those of the Portail de Ste-Anne, are masterpieces of mediæval work, ascribed by legend to the devil himself; they were restored by Boulanger, who was responsible also for the new ironwork on the central door. On the buttresses between the doors are four beautiful niches with modern statues of St. Stephen, the Church, the Synagogue, and St. Denis; in a similar niche at right angles to the buttress on the extreme right is a modern statue of St. Marcellus and the dragon.—Above the portals is the *Gallery of the Kings* of Judah, the 28 statues of which, destroyed in 1793, were restored by Viollet-le-Duc. The balustrade above this is the *Gallery of the Virgin*, with modern statues of the Virgin, two angels, and Adam and Eve. The magnificent rose-window, 31 ft. in diameter, is flanked by double windows within arches. Higher still is a fine open arcade with graceful columns.—The Towers, 223 ft. high, originally intended to be crowned with spires, are open daily from 9 to 4 or 5 (adm. 2 fr.; ring at the door at the back of the N. tower). The platforms at the top command a superb *View of Paris. The balustrades are adorned with the famous *Gargoyles (' chimères ') designed by Viollet-le-Duc, grotesque figures of devils, birds, and beasts. In the S. tower hangs the great bell (' Emmanuel-Marie-Thérèse '), recast in 1686 and weighing 13 tons.

The side façades and the apse likewise consist of three distinct and receding stories. The flying-buttresses of the apse are especially admired for their boldness and elegance. The *South Porch*, according to the Latin inscription at the base, was begun in 1257 under the direction of Jean de Chelles. On the pier is a figure of St. Stephen, by G. Dechaume; in the tympanum, the preaching and martyrdom of the saint; below the six modern statues of the Apostles are medallions with scenes that probably represent a student's life in the 13th century. The *North Porch* dates from about the same period. On the pier is a fine statue of the Virgin and Child; in the tympanum are (below) scenes from the childhood of Christ and (above) the legend of Theophilus the deacon. Beyond the N. door is the graceful **Porte Rouge*, a masterpiece of 14th cent. carving, reserved for the canons, with the Coronation of the Virgin in the tympanum and scenes from the life of St. Marcel in the vaulting. To the left of the Porte Rouge, below the windows of the choir chapels, are seven bas-reliefs of the 14th cent., representing the Death, Burial, Assumption, and Coronation of the Virgin, the Virgin interceding with her Son, and the story of Theophilus. The apse chapels were built by Pierre de Chelles and Jean Ravy after 1294. The sacristy, on the S. side of the choir, is a handsome structure by Lassus and Viollet-le-Duc.—The *Flèche* (148 ft. high, 312 ft. above the ground) of lead-covered oak, was rebuilt by Viollet-le-Duc in 1859–60. The ball below the cross contains relics of the True Cross and the Crown of Thorns.

The **Interior** (427 ft. long, 157 ft. wide, and 115 ft. high) consists of a nave (ten bays), of great purity of style, flanked on either side with double aisles continued round the choir (five bays), and of 37 chapels encircling the whole building. Over the aisles run fine vaulted galleries, the nave windows above which were altered in the 13th century. The vaulting is supported by 75 piers, with capitals of bold and graceful design. The three great **Rose Windows* alone retain their 13th cent. glass. The W. window, almost entirely reconstructed by Viollet-le-Duc, represents the Virgin, twelve prophets, the signs of the zodiac, and the labours of the twelve months. In the N. window, which is the finest and best preserved of the three, are the patriarchs, prophets, and kings of the Old Testament, with the Virgin in the centre. The S. window, much restored in 1726, represents the apostles, martyrs, and the Wise and Foolish Virgins, with Christ in the centre.

The *Pulpit* was designed by Viollet-le-Duc (1868). The *Organ* is by Cliquot, restored by Cavaillé-Coll. Against the S.E. pillar of the crossing stands 'Notre-Dame de Paris,' a 14th cent. figure of the Virgin; against the N.E. pillar is a statue of St. Denis by Nic. Coustou. On the S. side of the S.W. pier a simple tablet, unveiled by the Prince of Wales in 1924, commemorates the million subjects of the British Empire who gave their lives in the Great War, the greater part of whom rest in French soil. In the transepts are fresco paintings by Perrodin (1869–70): (l.) scenes and persons from the religious history of Paris; (r.) three scenes from the life of the Virgin, apostles, evangelists, and fathers of the church.

The Choir, shut off by an elegant low railing, contains superb **Stalls* of the late 17th cent., 78 in number (originally 114), carved by Louis Marteau and Jean Denel from the designs of Jean du Goulon, with a series of bas-reliefs separated by piers carved with arabesques and the instruments of the Passion. At the end of the stalls on either side is an archbishop's stall, surmounted by a canopy, with groups of angels. The bas-reliefs on these stalls represent the martyrdom of St. Denis (r.) and the healing of Childebert by St. Germain of Paris (l.).—Behind the *High Altar*, which was designed by Viollet-le-Duc, is a *Pietà by Nic. Coustou. In front of the altar was buried Geoffrey Plantagenet, son of Henry II of England, in 1186. The *Statue of Louis XIII (r.) is one of the masterpieces of Guill. Coustou; that of Louis XIV (l.) is by Coysevox.—In the first four bays of the choir may be seen the remains of the **Screen* which, until the 18th cent., extended round the whole apse; the bas-reliefs on the exterior, naive, full of expression, and often graceful, were begun by Jean Ravy, finished in 1351 by his nephew Jean le Bouteiller, and restored and repainted by Viollet-le-Duc. On the N. (the older) side are fourteen subjects from the birth and early life of Christ, and on the S. side are the nine appearances of Christ after the Resurrection. In the blind arches below are the names of the chief persons buried in the church.

The Ambulatory, decorated with modern frescoes, contains the tombs of Abp. Affre (p. 43), Abp. Sibour (p. 117), Abp. Darboy (p. 81), and other prelates. Behind the high-altar is the tomb-statue of Bp. Matiffas de Bucy (d. 1304). A tablet in the N. transept marks the resting-place of the heart of Card. de Talleyrand-Perigord (d. 1821).

On the right in the ambulatory is the entrance to the Sacristy, which contains the uninteresting *Treasury* of the cathedral, shown by an attendant (adm. 1 fr.; gratuity). Amongst the comparatively few ancient objects here are the vestments used at the marriage of Francis II and Mary, Queen of Scots. The modern reliquaries for the True Cross, the Nail from the Cross, and the

Crown of Thorns (comp. p. 99) were designed by Viollet-le-Duc. Napoleon I's coronation mantle is likewise shown here. To the left of the sacristy is the little Salle du Conseil, with ivory medallions of all the popes.

Road mileages in France are calculated from the W. door of Notre-Dame.

In the old quarter of the *Cloître-Notre-Dame*, N. of the cathedral, now fast being modernized, are the remains of the 12th cent. chapel of *St-Aignan*, No. 26 Rue Chanoinesse, where mass was said in secret during the Revolution. Among the famous residents of this street were Fulbert, the uncle of Héloïse, and Balzac's 'Mme de la Chauterie.' The house in which Boileau died (1711) was likewise in the Cloître.

Behind the apse of Notre-Dame lies the *Square de l'Archevêché*, in which are a Gothic fountain designed by Vigouroux in 1843, with sculptures by Merlieux, and a bust of Goldoni, the Italian dramatist, who died at Paris in 1793. The name of the square recalls the ancient archbishops' palace, which stood on the quay until 1831.

The **Ile St-Louis** (Pl. R 72, 77, *G*), named after Louis XIII and known familiarly as 'L'Ile,' the quietest and loneliest part of Paris, is connected with the right bank of the Seine by three bridges and with the left bank by two. Formerly two islets (Ile Notre-Dame and Ile aux Vaches), it was not built over till the 17th cent., under Richelieu. It is reached from the Cité by the Pont St-Louis.

No. 51 in the Rue St-Louis-en-l'Ile, with a balcony, is the *Hôtel Chenizot* (1730), formerly the archbishop's house. The church of *St-Louis-en-l'Ile* (Pl. R 77, *G*) was begun by *L. Levau* in 1664, continued by *G. Leduc*, and finished by *Jacques Doucet* in 1726. The tower and curious openwork spire, 30 m. high, were added in 1741. The ornamental stone carving in the interior was executed under the direction of *J. B. de Champaigne*, nephew of Philippe de Champaigne.—At No. 12 in this street Philippe Lebon first introduced the principle of lighting by gas in France (1799; tablet). No. 7 has an arch of the *Hôtel de Bretonvilliers*, built by Jean I Ducerceau in 1640. Fénelon lived at No. 3. No. 2 is the **Hôtel Lambert** (no adm.), built after the middle of the 17th cent. by Levau, restored in 1860 by Lincelle, and now the property of the Czartoryski family.

It contains a ceiling-painting of the Marriage of Hercules and Hebe by Lebrun (restored by Eugène Delacroix), and works by Fr. Perrier, Donatello, Watteau, and Frémiet, but the Lesueur pictures formerly here are now in the Louvre. Voltaire, then planning the 'Henriade,' resided here with Mme du Châtelet, on terms described by Carlyle as "touches of guitar music, soon followed by Lisbon earthquakes."

In the Quai d'Anjou (N. side of the island) is the *Hôtel de Lauzun* or *Pimodan* (No. 17; middle of 17th cent.), residence of the Duc de Lauzun, commander of the French troops at the battle of the Boyne; Gautier and Baudelaire lived together here in 1849. Nos. 13 and 15 in the Quai de Bourbon (N. side) were the *Hôtel Le Charron* (17th cent.). In the Quai d'Orléans, on the S. side of the island, are a number of houses showing traces of Louis XIV style; the *Polish Library*, with souvenirs of Adam Mickiewicz (No. 6;

Thurs., 12–4); and the birthplace (No. 12; with medallion) of Félix Arvers, the poet (1806–50), who died in the Quai de Béthune. In the latter (S. side of the island) are the mansion of the Duc de Richelieu, nephew of the cardinal (No. 18), and the *Hôtel d'Ambrun* or *de Hesselin*, built by Levau in the 17th cent., with a fine door (No. 24).

At the E. end of the island is the monument, by Bernier, to *Barye* (1793–1875), the sculptor of animals, who had a studio on the Quai d'Anjou.

14. THE LATIN QUARTER.

Métro stations: *St-Michel* (line 4); *Odéon* (lines 4 and 10).—Tramways and Omnibuses, see Appx., pp. 1–8.

The **Latin Quarter**, or *Quartier Latin*, the district to the S. of the Ile de la Cité, on either side of the Boul. St-Germain and Boul. St-Michel, is, after the Cité, the oldest part of Paris. Originally known as the *Université*, the space on the left bank enclosed within the walls of Philip Augustus, this has always been the learned quarter of Paris, deriving its present name (conferred by Rabelais) from the language spoken by the early students. Though most of the old streets and buildings have been swept away, the Latin Quarter still contains the chief educational and scientific institutions of Paris, and it is still famous for the careless Bohemian life of its students (estimated to number 4000), whose "effervescence of irrepressible youth" has been described by Murger and Du Maurier and sung by Verlaine.

The Pont St-Michel (p. 92; on the quay below is a station on the Orléans line) links the Boul. du Palais in the Cité with the **Place St-Michel** (Pl. R 67, *G*) at the beginning of the Boul. St-Michel (p. 113). The *Fontaine St-Michel*, 85 ft. high on the S. side of the Place, was erected by Davioud in 1860. It consists of a triumphal arch in the Renaissance style with a bronze group of St. Michael and the dragon, by Duret, and statues of the Cardinal Virtues; above is a bas-relief by Claude Vignon of children playing.

Adjoining the Place St-Michel on the S.W. is the *Place St-André-des-Arts*, connected with the Boul. St-Germain by the new Rue Danton, No. 8 in which, at the corner of the Rue Serpente (r.), is the *Hôtel des Sociétés Savantes* (lectures). The Rue Serpente (l.) crosses the Rue Hautefeuille, in which is the *Hôtel des Abbés de Fécamp* (No. 5), with a pretty turret. Charles Baudelaire (1821–67), the poet, was born at No. 15.—Several other interesting streets lead N. from the Rue St-André-des-Arts (Pl. R 62, *D*, *G*): Fourier (p. 58) lived in the Rue Séguier; in the Rue des Grands-Augustins Nos. 3–7 are the old *Hôtel d'Hercule*, occupied by Francis I in his youth; No. 21 was the birthplace of Littré (1801–81), and Heine lived at No. 25 in 1841; No. 5 in the Rue Mazet was the old inn of the *Cheval-Blanc*, with its vast courtyard, whence the Orléans coaches used to start and where D'Artagnan alighted on his arrival from Meung. The *Restaurant Magny* here (rebuilt) was once famous for the dinners of a literary coterie that included Gavarni, Sainte-Beuve, Turgeniev, Taine, the Goncourts, Renan, Gautier, and others.—In the ancient Passage du Commerce, leading hence S. to the Boul. St-Germain (p. 113, 145), is the bookshop (No. 9) where Dr. Guillotin perfected his "philanthropic beheading machine"; opposite (No. 8) is the shop where Marat's journal 'L'Ami du Peuple' was printed; and at No. 4 is the basement of one of Philip Augustus's towers. An alley leads hence (l.) to the 16–17th cent. *Cour de Rohan*, originally part of the palace of the Archbishop of Rouen. At No. 10 in the Rue de l'Éperon, connecting the Rue St-André with the Boul. St-Germain, Théodore de Banville died in 1891 (tablet).

To the E. of the Place lies one of the best-preserved corners of Old Paris, of which the quaintest streets are the Rue Zacharie, the Rue de la Huchette (Bonaparte lodged at No. 8 in 1795), the Rue du Chat-qui-Pêche, named after an old shop-sign, and the Rue de la Parcheminerie, with a Louis XV façade at No. 29. At the end of the Rue St-Séverin is ***St-Séverin** (Pl. R 67, *G*), one of the architectural gems of Paris, built in the 13–16th cent. on the site of an oratory of the time of Childebert I. All three periods of French Gothic, ' primitif,' ' rayonnant,' and ' flamboyant,' are displayed here. The side-door and porch below the tower, the lower part of the W. front, the first three bays of the nave and the triforium of the first four bays, and the vaulting of the first three bays of the inner aisle on the right all date from the early 13th cent.; some of the intermediate portions are 14th cent.; and the outer aisles and the apse, by Michel le Gros, are of the 15–16th centuries. The W. front is of two periods. The portal, of the early 13th cent., was brought piecemeal in 1837 from St-Pierre-aux-Bœufs in the Cité. The two upper stories date from the 15th or 16th century. On the left of the façade is a tower of the 13–14th cent., with a door which was long the sole entrance; the tympanum is modern but on the frame is a 15th cent. inscription : " Bonnes gens qui par cy passés, priez Dieu pour les trespassés."—The striking features of the interior are the ribs of the vaulting and the choir triforium, which approaches English Perpendicular in style. The apse was disfigured in the 17th cent. by the marble coating of the pillars and the change from pointed to round-headed arches, carried out by Baptiste Tuby from the designs of Charles Lebrun and at the expense of Mlle de Montpensier. The fifteen lofty windows of the nave, from the fourth bay onwards, contain 15th and 16th cent. glass from St-Germain-des-Prés; one of the subjects is the murder of St. Thomas Becket. In the rose-window of the main portal is a Tree of Jesse.—To the S. of the choir are the remains of a 15th cent. charnel-house, resembling a cloister but irregular in plan.

About 100 yds. E. of St-Séverin, beyond the Rue St-Jacques, is **St-Julien-le-Pauvre** (Pl. R 67, *G*), a tiny church rebuilt c. 1160 and used from 1655 as the chapel of the old Hôtel-Dieu (p. 105). The general assemblies of the University were held here in mediæval times. Since 1889 it has been used by the Melchites, Greek Catholics subject to Papal authority (services on Sun. at 10.30 and 3). The portal and tower were taken down in 1675, but the interior, in which is the tomb of Baron de Montyon (p. 147), still retains some attractive features.—The yard N. of the church contains traces of the wall of Philip Augustus, and commands a fine *View of Notre-Dame.

The Rue du Fouarre (perhaps named from the ' straw ' on which the students sat), behind the church, was the centre of the four 14th cent. schools of the University and is referred to by Dante (who was once supposed to have attended the lectures of Siger de Brabant here) as the ' vico degli strami ' (Paradiso, X. 137).—At the corner of the Rue de la Bûcherie and Rue de l'Hôtel-Colbert

(Pl. R 67, *G*) is the *Maison des Etudiants*, occupied by the Faculté de Médecine from 1483 to 1775, with a curious rotunda, built in 1744 as a lecture-hall and now a students' club.

The Boulevard St-Michel (Pl. R 62–59, *G*, *D*; popularly the 'Boul Mich'), the chief thoroughfare in the Quartier Latin, begins on the S. side of the Place St-Michel and leads S. to (⅘ m.) the Carrefour de l'Observatoire (p. 162), passing the Cluny Museum, the Sorbonne, and the Luxembourg Gardens. Laid out by Haussmann as a direct continuation of the Boul. de Strasbourg and Boul. de Sébastopol, it is now a very busy street, especially in its lower part, which swarms with students' cafés. The E. side is the 'less serious' side.

At a busy traffic-centre, 300 yds. S. of the Place St-Michel, the Boul. St-Michel crosses the Boulevard St-Germain (Pl. B 50–R 73, *D*, *G*), an important thoroughfare (see p. 147), the E. sections of which we now visit.

For the continuation of the Boul. St-Michel to the S., see p. 124.

In the Boul. St-Germain to the W. of this point is the imposing modern façade (1878) of the **Ecole de Médecine** (Pl. R 62, *G*), a huge block erected by Gondouin in 1769–76 on the site of the *Collège de Bourgogne* (especially devoted to natural philosophy) and the *Collège des Prémontrés* and greatly enlarged in recent years. The older part, considered the most classical work of the 18th cent., faces the Rue de l'Ecole de Médecine.

In the handsome courtyard are a bronze statue of Bichat, the anatomist (1771–1802), by David d'Angers, and (l.) a marble monument to Dr. Brouardel (1837–1906) by Denys Puech. At the end is an Ionic peristyle; in the pediment, Theory and Practice clasping hands on an altar, by Berruer; on the frieze inside, medallions of Pitard, La Peyronnie, Ambroise Paré, Maréchal, and Jean Louis Petit.

Ground Floor (apply to the concierge at the door on the right of the railings in the Rue de l'Ecole de Médecine; gratuity). At the foot of the staircase at the end of the fine *Gallery of Busts* is Nature unveiling herself before Science, a marble by Barrias.—The great *Lecture Hall* (1400 seats) has a fresco by Urbain Bourgeois depicting the chief masters of the medical art, ancient and modern.

First Floor. Opposite the door of the library hangs a large painting of the foyer of the Comédie-Française as used as a dressing station in the war of 1870–71. The *Library* (open to doctors and students daily 11–6 and 7.30–10.30, except Sun., holidays, and from Aug. 1st to Oct. 15th) contains c. 90,000 vols. and the interesting commentaries of the heads of the faculty from 1395 onwards. —The *Salle du Conseil* (adm. on application to the secretary) is hung with four magnificent *Gobelins of the Louis XIV period, representing the Elements, after Charles Lebrun. A fifth tapestry represents sailors unloading merchandise.

The *Musée Orfila* (open daily 1–3 to medical men with a permit from the secretary), a museum of comparative anatomy, is entered from the end of the outside gallery to the left of the railings. Besides anatomical specimens and wax models it contains the skulls of Fieschi (p. 23) and other criminals, old surgical instruments, including those used in the post-mortem of Napoleon I, etc.

Opposite the Ecole de Médecine at No. 15 Rue de l'Ecole-de-Médecine is the *Ecole Pratique* or laboratories, a modern building. On the left of the entrance is the former refectory of the *Couvent des Cordeliers*, a 15th cent. Franciscan convent, once famous for the theological lectures of Alexander of Hales, St. Bonaventura, and Duns Scotus; during the Revolution this was the meeting-

Clace of the extremist Club des Cordeliers, the leaders of which were Marat, pamille Desmoulins, and Danton. On the ground-floor is the *Musée Dupuytren* (open to medical men daily 12–4, except Sun. and during vacation; open to the public on previous application to the curator), an important museum of pathological anatomy. In the same building is the *Musée Landouzy* (same hours and terms of adm.), illustrating the history and utility of French watering-places. No. 5 in the Rue de l'Ecole-de-Médecine is the *Ecole Nationale des Arts Décoratifs*, founded by Louis XV in 1768 and occupying the old Amphithéâtre de St-Côme, built by Joubert in 1691–94, with a beautiful portal by Constant Dufeux.— At No. 20 (pulled down in 1885) Marat was stabbed in his bath by Charlotte Corday in 1793.

Farther W. in the Boul. St-Germain, beyond the Ecole de Médecine, are a bronze statue of the surgeon *P. Broca* (1824–80), by Choppin, and a statue, by A. Pâris, of the revolutionist *Danton* (1759–94), on the site of his house, where he was arrested. A few yards farther on we reach the *Carrefour de l'Odéon* (see p. 138).

For the Boul. St-Germain to the W. of this point, see p. 145.

To the E. of its intersection with the Boul. St-Michel, the Boul. St-Germain passes the gardens of the Hôtel de Cluny (p. 283) and crosses the Rue St-Jacques. In the Rue des Anglais (l.), once the quarter of the English students, is the notorious *Cabaret du Père Lunette* (No. 4, with crude wall-paintings).

Farther on is the Place Maubert (Pl. R 67, *G*; 'la Maub'), in the centre of which is the bronze statue by Guilbert (1889), of *Etienne Dolet* (1509–46), printer and man of letters, burned as a heretic under Francis I. The inscription is a punning pentameter: "Non dolet ipse Dolet, sed pia turba dolet" (it is not Dolet, but his faithful followers that mourn).

On the S. side of the square are the *Marché des Carmes* and the picturesque Rue des Carmes and Rue de la Montagne-Ste-Geneviève. In the courtyard of No. 15 Rue des Carmes is the chapel (1760) of a community of Irish priests, who established themselves in the 17th cent. in the buildings of the *Collège des Lombards*. The building, paved with Irish tombstones, is now a Catholic club.— For the Rue Monge, which runs S.E. from the square, see p. 115.

Beyond the Place Maubert the Boul. St-Germain passes the Rue de Bièvre (l.), where Dante is said to have written part of the 'Divina Commedia.' On the right of the boulevard is the apse of **St-Nicolas-du-Chardonnet** ('of the thistle-field'; Pl. R 73, *G*), an unfinished Renaissance church built in 1656–1709, from the plans of Charles Lebrun. The clumsy tower (1625) is a relic of an earlier edifice. Renan studied theology in the seminary connected with this church.

The 2nd chapel on the right of the choir, beyond the transept, contains the monument of Jérôme Bignon, the jurist (d. 1656), by *Girardon*, and a painting of St. Francis of Sales after *Philippe de Champaigne*. In the 8th chapel (around the apse) is the striking tomb of Lebrun's mother, by *Tuby* and *Collignon*, designed by *Lebrun* in the theatrical style of Bernini; against the window is a monument to Lebrun (d. 1690) and his widow, by *A. Coysevox*. The wall and ceiling paintings are likewise by *Lebrun*. The 11th chap. contains a 17th cent. wood relief of St. Peter repentant. The fine 18th cent. organ-case should be noted. The subjects of the paintings in the chapels are indicated by notices;

most interesting are those in the 2nd chap. of the left aisle (Baptism of Christ by *Restout*, and St. Catherine, by *Lelorrain*) and the 1st chap. of the right aisle (Baptism of Christ, by *Corot*).

The Boul. St-Germain now crosses the Rue de Pontoise, in which (l.), facing the Quai de la Tournelle, is the *Pharmacie Centrale des Hôpitaux*, formerly the convent of the 'Miramiones' or Filles de Ste-Geneviève, founded by Mme de Miramion (d. 1696). At Nos. 55–57 on the quay is the *Hôtel de Nesmond* (c. 1636). The firemen's barracks at No. 24 Rue de Poissy (r.) occupy the 14th cent. refectory of the *Collège des Bernardins*. The boulevard ends at the Pont de Sully (p. 94).

The dreary Rue Monge (Pl. R 68–75, *G*), ¾ m. long, runs S.E. from the Place Maubert (see above) across the old Faubourg St-Marceau to the Av. des Gobelins (p. 161). In the triangular *Square Monge* (Pl. R 68, 73, *G*), below the Ecole Polytechnique (p. 115), are bronze statues of *Voltaire*, after Houdon (p. 8), and *François Villon*, by Etcheto; also two statues from the old Hôtel de Ville and a Louis XV fountain.

The Rue Monge crosses the Rue du Cardinal-Lemoine (Pl. R 73, *G*), at No. 32 in which (l.) was the *Collège des Bons-Enfants*, where St. Vincent de Paul founded his congregation of mission-priests. It was afterwards the Séminaire de St-Firmin, where seventy-seven priests were massacred in 1792. No. 49 is a very fine mansion, built by Boffrand in 1700 and occupied by Watteau and Buffon. The Institution Chevalier, opposite the Rue Clovis (p. 116), is the old **Scots College** (*Collège des Ecossais*; apply to the concierge), founded in 1325 by David, Bp. of Moray. The building was erected in 1665 by Robert Barclay. The chapel, on the first floor, contains the tomb of the Duchess of Tyrconnel (d. 1731); a memorial erected to James II (who bequeathed his brain to the college) by the Duke of Perth, with a long Latin epitaph; the tomb of Sir Patrick Menteith, who died in 1675 in the service of Louis XIV; etc. The Rue du Cardinal-Lemoine, going uphill, passes (l.) the Rue Rollin, at No. 2 in which (tablet) Blaise Pascal died in 1662, and ends on the S. at the *Place de la Contrescarpe* (Pl. R 69, *G*). No. 1 in this square has a tablet commemorating the Cabaret de la Pomme-de-Pin, immortalized by Rabelais and the 'Pléiade.' The populous and animated Rue Mouffetard, to the S., intersects a squalid district which has retained in part its ancient aspect. Note the curious signs (e.g. on No. 69). At No. 60 is a fountain of 1671, and at No. 99 is a passage called the 'Marché des Patriarches,' on the site of the Hôtel de Chanac (14th cent.), the former residence of the patriarchs of Alexandria and Jerusalem. At the end of the street is St-Médard (see p. 116).

In the Rue de Navarre, diverging to the left from the Rue Monge, are the ruins of **Arènes de Lutèce** (Pl. R 74, *G*), the amphitheatre of the Roman Paris, discovered in 1870.

The Roman amphitheatre, 62 yds. long and 51 yds. wide, was built in the 2nd or 3rd cent. on the E. slope of the Montagne Ste-Geneviève, then called Mons Lucotitius. Restored by Chilperic in the 6th cent., it was still in a fair state of preservation in the 12th. Further excavations in 1883 brought to light an aqueduct intended to carry off the rain-water into the Bièvre, a passage 62 yds. long with two semicircular recesses and various architectural and sculptural fragments.

The Rue Monge farther on skirts the *Place Monge* (Pl. R 74, *G*), in which is a bronze statue of the historian *Louis Blanc* (1811–82) by Delhomme.

In the Rue du Puits-de-l'Hermite, the next cross street, was the *Prison de Ste-Pélagie*, where Josephine, the future empress, and Mme du Barry were confined under the Revolution, and where Mme Roland wrote her memoirs. Here, too, Col. Swan, a companion-at-arms of Washington and Lafayette, was imprisoned for a debt which he refused to pay on principle. After twenty years he was released but died of nostalgia next day.

St-Médard (Pl. R 75), farther on (r.), dedicated to the 'St. Swithin' of France, is one of the most picturesque churches in Paris. The nave and aisles are Gothic of the 15th cent.; the Renaissance choir (1562–86) was disfigured in the 18th century. The church was sacked by 2000 Huguenots in 1561 and but little of the 16th cent. glass survives. A charming painting of St. Geneviève in one of the choir chapels on the left is attributed to Watteau.

The churchyard (now a garden with a statue of a Haymaker, by *Barrau*) witnessed the fanatical orgies of the Jansenist pilgrims ('convulsionnaires') at the tomb of the deacon Paris (d. 1727). When the graveyard was closed in 1732 the following couplet was scrawled on the gate: "De par le Roi, défense à Dieu De faire miracle en ce lieu."

The Rue Mouffetard (p. 115) leads N. from the front of the church. Taking the Rue de l'Arbalète (l.; No. 3 was the birthplace of Auguste Rodin, 1840-1917), we reach the Rue Lhomond (r.) which leads back to the Pantheon. No. 24 in the Rue Tournefort (formerly Rue Neuve-Ste-Geneviève) has been identified with Père Goriot's abode in Balzac's great novel. No. 27 Rue Lhomond (visitors admitted) has a 17th cent. façade in the courtyard; at the corner of the Rue des Irlandais (r.) is the *Collège des Irlandais*, founded in 1578, and established here as a seminary in 1769. At No. 17 Rue d'Ulm, on the left, is the Maronite church of *Notre-Dame-du-Liban*.

The Rue Clovis, leading out of the Rue du Cardinal-Lemoine (p. 115), is crossed by the Rue Descartes, No. 34 in which was the residence of Paul Verlaine (1844–96; tablet), while on No. 50 a tablet marks the site of the Porte St-Marcel (demolished 1686). At Nos. 5 and 21 are the entrances to the *École Polytechnique* (Pl. R 68, *G*), a military academy for the training of artillery and engineer officers, founded by Monge in 1794 and transferred hither in 1805 to the buildings of the *Collège de Navarre*. In 1792 G. B. Piranesi established his engraving works in the college. At No. 23 Rue Clovis is the entrance to the *Lycée Henri-IV* (Pl. R 68, *G*), the tower of which, restored in 1885 by Ruprich Robert, has a Romanesque base and two Gothic upper stories (14–15th cent.) and is a relic of the church of the Abbaye de Ste-Geneviève, founded by Clovis in the 6th century. Practically the whole of the conventual buildings, partly rebuilt in the 14–15th cent., are still extant. The former refectory, adjoining the Place Ste-Geneviève, is a graceful piece of 13th cent. work.

The Rue Clovis ends at the *Place Ste-Geneviève*, on the E. side of which is the remarkably picturesque and interesting church of ***St-Etienne-du-Mont** (Pl. R 68, *G*), now mainly a Renaissance building with a Gothic choir and a N. tower partly of the 15th century (ascent, 1 fr.).

The original 13th cent. church was rebuilt under Francis I in 1517. The choir was completed in 1537 and the S. side of the nave in 1538. Margaret of Valois laid the foundation stone of the portal in 1610, and the church was consecrated in 1626. Under the Revolution it became the Temple of Filial Piety. The N. side, with its picturesque porch, is especially attractive. The W. portal (restored in 1861–68) is noteworthy for its original arrangement and for the fine workmanship of its modern sculptures.

The interior has very lofty columns, a wide ambulatory encircling both nave and choir, and ribbed vaulting with pendent keystones of various designs. The axis of the church bends slightly to the N.—NAVE. On the floor near the entrance a marble slab marks the spot where Abp. Sibour was assassinated in 1857 by an inhibited priest named Verger. The beautiful **Rood Screen*, built in 1525–35, is a masterpiece of design and carving; the date 1605 on the side refers only to the spiral staircases by which it is ascended (adm. 1 fr.). The organ-case dates from the 17th century. The *Pulpit* was designed by Laurent de la Hire and carved by Claude Lestocard of Arras (1651). The **Stained Glass* ranges in date from the middle of the 16th to the close of the 17th cent.; the largest and oldest windows are those in the apse; perhaps the best is that in the 4th chapel of the S. aisle (Parable of the Great Supper; 1568).—Between the 6th and 7th chapels in the right aisle is a marble tablet in memory of the Jacobins, an order of preaching friars and teachers of theology, established in the Rue St-Jacques in 1218, of which SS. Dominic and Thomas Aquinas were members.—In the left aisle are bronze busts of Racine (3rd chapel) and Pascal (4th chapel).

CHOIR and APSE. On the wall of the right choir-aisle, on either side of the 1st chapel (Sacred Heart), are the epitaphs of Racine (by Boileau) and Pascal (tombs, see below). Two marble tablets beside the door of the sacristy of the 'Dames de Ste-Geneviève' recount the history of the abbey-church of Ste-Geneviève (pulled down in 1807), which adjoined St-Etienne-du-Mont on the site now occupied by the Rue Clovis. The *Chapelle de Ste-Geneviève*, much visited by the faithful, especially during the 'neuvaine' of St. Geneviève (Jan. 3rd–10th), contains the modern copper-gilt shrine of the saint. Inside the modern plaster sarcophagus is a fragment of the saint's tomb; her bones were burned by the mob in the Place de Grève in 1801. In the next bay are an exit to the Rue Clovis and (l.) a corridor leading to the sacristy and charnel-house. At the end of the corridor (r.) is the door of the *Presbytery*, which was once the residence of the Regent, Philippe Duc d'Orléans, where he died in 1723. On the left is the gallery of the *Charnel House* (adm. 2 fr.), with twelve superb **Windows* of 1612–22, of which the Mystic Winepress (Isaiah v. 2) is ascribed to Robert Pinaigrier, while the

others, made up of various fragments, contain portraits of Pope Paul III, Charles V, Francis I, Henry VIII, and other celebrities.—The *Lady Chapel* has wall-paintings by Caminade and a marble Virgin by Foyatier. At the entrance are tablets marking the burial-places of Racine (transferred in 1709 from Port-Royal-des-Champs) and Pascal.

To the W. of the Place Ste-Geneviève rises the ***PANTHÉON** (Pl. R 68, *G*), situated on the 'Mont de Paris,' the highest point on the left bank (200 ft.) and the burial-place of St. Geneviève, patron-saint of Paris (422–509 or 512).

The site was originally occupied by a chapel and later by a church, pulled down in the 18th century. The present building is the former Church of Ste-Geneviève, begun by Louis XV in 1764 in consequence of a vow made when ill at Metz. The architect *Soufflot* died of anxiety in 1780 owing to a subsidence of the walls. In 1791 the Constituent Assembly decided that the church should be used as a Pantheon, or burial-place for distinguished citizens, and on the pediment were inscribed the words "Aux Grands Hommes La Patrie Reconnaissante." The building was again a church from the Restoration to 1830 and from 1851 to 1885, but on the occasion of Victor Hugo's interment it reverted to the name and purpose decreed in 1791. Gambetta proclaimed the Third Republic from its steps on Sept. 4th, 1870.

The Panthéon is an imposing building in the shape of a Greek cross, 360 ft. long, 270 ft. wide, and 270 ft. high to the top of the majestic dome. The pediment above the portico of 22 Corinthian columns is a masterpiece of *David d'Angers*, representing France between Liberty and History distributing laurels to famous men (r., Malesherbes, Mirabeau, Monge, Fénelon, Manuel, Carnot, Berthollet, Laplace, Louis David, Cuvier, Lafayette, Voltaire, Rousseau, and Bichat; l., a group of soldiers, headed by Napoleon). Above the three doors are reliefs and garlands, and flanking the central entrance are marble groups by *Maindron*: the Baptism of Clovis, and St. Geneviève and Attila.

Admission. The Panthéon is open daily from 10 to 4 or 5, except on Mon.; adm. 2 fr., free on Thurs. afternoon and Sun. The dome may be ascended from 10 to 12 and 1.30 to 4, for the sake of the magnificent panoramic *View of Paris (gratuity). Visits to the crypt (50 c. extra; gratuity) and vaults are made every ½ hr. in charge of a guide.

Interior. Some of the upper panels of the nave, transepts, and choir have paintings on a gold background of saints and celebrities of France. By the central door are (r.) statues of Gen. Hoche (1768–97) and (l.) La Tour d'Auvergne (p. 120). Above the door is a fresco of Fame, History, and Poetry, by *H. d'Espouy*.—Right Aisle. Preaching of St. Denis, by *Galland*; *Scenes from the life of St. Geneviève, by *Puvis de Chavannes*.—Right Transept. By the dome-pier, St. Germain and St. Geneviève, by *Chapu*. On the right side, the Emperor Charlemagne protecting Literature, by *H. Lévy*. On the end-wall: monument to the Unknown Dead of the Great War, by *Bouchard*; Healing of the 'Mal des Ardents' (r.) and Procession to the shrine of St. Geneviève (l.), by *Maillot*; Gobelins tapestry (Gratia plena). On the left side: [illegible] of Toulac; Baptism of Clovis, by *Blanc*; statue of St. Gregory of Tours, by *Frémiet*.

The Dome is supported by four piers united by great arches. There are three distinct cupolas, of which the first is open in

the centre to reveal the second, which has a fresco by *Gros*, the Apotheosis of St. Geneviève, including the chief kings of France (best seen from the gallery of the first cupola). On the spandrels are various allegorical paintings relating to the First Empire (Glory, Death, La Patrie, Justice), from the cartoons of *Gérard*. By the 1st pillar (r.) is the monument of *Jean Jacques Rousseau, by *Bartholomé*, with figures of Music, Truth, Philosophy, Nature, and Fame. By the 1st pillar (l.) is a monument to Diderot and the Encyclopædists by *Terroir*. Against the farther pillars are monuments to the Orators and Publicists of the Restoration (l.) by *Marqueste*, including figures of Armand Carrel, Gen. Foy, and Chateaubriand, and (r.) to the Generals of the Revolution, by *Gasq*.

Choir. On the right: statue of St. Bernard, by *Jouffroy*; Death and Funeral of St. Geneviève, by *J. P. Laurens*; statue of St. Geneviève, by *Guillaume*. At the back is a colossal group of the *Convention, by *Sicard*. On the left is a tablet to Capt. Guynemer, the airman (d. 1917). In the apse: 'Vers la Gloire,' a painting by *E. Detaille*; in the vaulting is a mosaic from the cartoons of *Hébert*, Christ showing the angel of France the great destiny of the French. In the left corner is the entrance to the crypt (see below). On the left side: *St. Geneviève watching over Paris and St. Geneviève revictualling the city, pale frescoes by *Puvis de Chavannes*; bust of Puvis de Chavannes, by *Rodin*; against the pier, Mirabeau, by *Injalbert*.

Left Transept. On the right side: the Story of Joan of Arc, by *Lenepveu*; in front, a statue of St. Vincent de Paul, by *Falguière*. On the end-wall: monument to Unknown Artists, by *Landowski*; Patriotism, Abundance, the Cottage, and Pestilence, by *Humbert*; 'Pro Patria,' in Gobelins tapestry; right, Joan of Arc, by *H. Allouard*; left, Vercingetorix, by *Ségoffin*. On the left is the door of the staircase (454 steps) ascending to the dome (see above). On the left side, the Life of St. Louis, by *Cabanel*.—Left Aisle. Statue of St. Martin, by *Cabet* and *Béquet* (by the dome-pier); St. Geneviève calming the fears of the Parisians at the approach of Attila, by *Delaunay*; Martyrdom of St. Denis, a striking picture by *Bonnat*.

The Crypt (entrance in the apse, see above). Before the entrance, shrine containing the heart of Gambetta (d. 1882), brought hither in 1920 (comp. p. 316). On the right is the tomb of *Jean-Jacques Rousseau* (d. 1778; transferred hither in 1794); on the left, *Voltaire* (d. 1778; transferred in 1791), with his statue by Houdon; opposite, *Soufflot* (d. 1781), the architect. Between the four central pillars a curious echo may be awakened. The 'Galerie des Couronnes' is decorated with wreaths used at the funeral of Sadi Carnot. In the 1st

vault, *Marshal Lannes* (d. 1809); 2nd, *Lazare Carnot* (d. 1823), 'organizer of victory,' and his grandson *Sadi Carnot*, President of the Republic (assassinated at Lyons in 1894), *Gen. Marceau* (d. 1796), *La Tour d'Auvergne* (d. 1800), 'the first grenadier of France,' *Baudin* (p. 84); 3rd, *Victor Hugo* (d. 1885) and *Emile Zola* (d. 1902), whose removal hither from Montmartre Cemetery in 1908 created something of a riot; 4th, *Berthelot*, the chemist (d. 1907), and his wife; 5th, *Jean Jaurès* (assassinated in 1914), socialist politician. *Mirabeau* (d. 1791) and *Marat* (d. 1793) were interred here with great state, but their remains were soon cast out with ignominy; the former now rests in the cemetery of Ste-Catherine (p. 130), the latter in the graveyard of St-Etienne-du-Mont (p. 116).

On the S. side of the Place du Panthéon is a bronze statue of *Jean-Jacques Rousseau* (1712–78), by P. Berthet (1887), and on the N. side, a bronze statue of *Pierre Corneille* (1606–84), by H. Allouard (1906). The *Ecole de Droit*, in the N.W. corner, was begun by Soufflot in 1771, finished in 1823, and enlarged in 1892–96.

The **Bibliothèque Ste-Geneviève** (Pl. R 68, *G*), on the N. side of the Place, originated in the library of the famous Abbey of the Génovéfains, now occupied by the Lycée Henri-IV (p. 116). The present building was designed by Labrouste and completed in 1850.

The library contains about 480,000 vols. (nearly 4000 MSS.) and about 30,000 prints and engravings (10,000 portraits). The chief collections are the unique series of theological works, Catholic and Protestant; the 15th cent. printed books; the Aldines and Elzevirs; the superb Italian printed books of the 15–16th cent.; the collection of Imitations of Christ; and the scientific and literary periodicals. —The large reading-room is open daily 10–12, 1–4, & 6–10 (closed on Sun., holidays, and Sept. 1st-15th). The reserve reading-room is likewise open to the public (1–4), but prospective students must make written application to the 'administrateur.' The rooms devoted to Scandinavian literature (over 20,000 vols.; entrance, 6 Place du Panthéon) are open on Tues. and Fri., 12–4.

The Vestibules and Salle de Lecture de la Réserve, on the right on the ground floor are used for temporary exhibitions of books, bookbinding, prints, etc. (adm. 3 fr.). In the first vestibule are three model corvettes, the largest of which, 'L'Aurore,' was designed by Ozanne in 1766.

Among the most valuable illuminated MSS. in the library, which are exhibited from time to time, are an English Bible, copied by Manerius in the 12th cent.; the Chronicles of St-Denis (end of 13th cent.); the 'Bourges' pontifical (14th cent.); a Livy from the library of Charles VI; the 'De Proprietate Animalium' of Manuel Philes, the work of Ange Vergèce; several MSS of the Carlovingian period; the 'De Proprietatibus Rerum' of Barthélemy l'Anglais (Catalonian translation of the 15th cent.), and *'La Cité de Dieu' of St. Augustine (late 15th cent.).

On the Staircase are busts of Ulrich Gering (by *Daumas*), who set up the first printing-press in Paris in 1470; of the architect Labrouste, by *Guillaume*, and of Card. de la Rochefoucauld, by *Barthélemy*; and a copy by *Balze* of Raphael's School of Athens.—On the first floor is the Grande Salle de Lecture, with accommodation for 420 readers. Between the two doors is a tapestry after *Balze*, Study surprised by Night.

In the Rue Valette, on the right of the library, are the interesting remains of the *Collège Fortet* (No. 21), dating from 1397, where the League and the Council of Sixteen met, and where Calvin was a student.—To the left of the library, at the beginning of the Rue Cujas, is the *Collège Ste-Barbe*, founded in 1460, the oldest existing public educational establishment in France, at which SS. Ignatius Loyola and Francis Xavier were scholars.

The broad Rue Soufflot (Pl. R 63, 68, *G*) leads W. from the Panthéon to the Boul. St-Michel, opposite the Luxembourg Gardens (p. 140). A tablet on No. 14 commemorates the Dominican or Jacobin convent (1217–1790), where Albertus Magnus and St. Thomas Aquinas taught.

The Rue Soufflot is crossed by the Rue St-Jacques (Pl. R 67–65, *G*), which is nearly 1 m. long (S. part, see p. 159), once the printers' and booksellers' quarter. Near the corner (l.) is No. 151bis, a charming Louis XV mansion. Turning to the N., we pass the *Lycée Louis-le-Grand* (r.), formerly the Jesuit *Collège de Clermont*, founded in 1560 and rebuilt in 1887–96. Molière, Voltaire, Robespierre, and Desmoulins studied here. On the left are the modern buildings of the Sorbonne. At the corner of the Rue des Ecoles (r.) is the—

Collège de France (Pl. R 68, *G*; apply to the concierge; gratuity), founded by Francis I in 1530. The present building was begun in 1610, finished by *Chalgrin* c. 1778, and enlarged under Louis Philippe. Above the gateway of the Cour d'Honneur are the words 'Docet Omnia,' an enterprise provided for by forty professorships. The lectures are open to the public free of charge.—At the entrance in the Rue St-Jacques are statues of Science and Literature. In the courtyard, with its graceful portico, are a marble statue of Guillaume Budé (Budæus; 1467–1540) by *Max Bourgeois*, six busts, and tablets with the names of all the professors since the foundation.

Vestibule (in the right wing). Marble statue of the younger Champollion, by *Bartholdi*; busts of Abel de Rémusat, Vauquelin, Ampère, De Sacy, Daunou, Portal, Jouffroy, and Andrieux.—The Salle d'Assemblée des Professeurs has paintings of Francis I signing the decree establishing the Collège de France, by *Lethière*, and Henri IV endowing the college with professorships, by *Thévenin*, and old portraits of Budé, Danès, etc.—Room 3bis has a painting by *Camus* of the death of the Abbé Delille, which took place in this room.—Room 4 or Salle des Langues, where Champollion, Silvestre de Sacy, Burnouf, and Renan taught, contains busts of Burnouf by *Guillaume* and Renan by *Falguière*.—In Room 9 are medallions of Michelet, Quinet, and Mickiewicz, who taught there.—In the small Laboratory overlooking the Rue St-Jacques, Magendie, Laënnec, Flourens, and Claude Bernard made their most famous discoveries.

In the garden on the Rue des Ecoles side of the college are bronze statues of the physiologist *Claude Bernard* (1813–78), by Eugène Guillaume, and *Dante* (see p. 112), by Aubé, and a monument to the chemist *Marcelin Berthelot* (1827–1907), by St-Marceaux (1917), with bas-reliefs of Friendship and Conjugal Love.—At No. 1 Place Marcelin-Berthelot lived Henri Regnault (p. 135), and Renan died there in 1892.

The **SORBONNE** (Pl. R 68, *G*), the seat of the University of Paris, was founded as a modest theological college in 1253 by Robert de Sorbon, chaplain to St. Louis. It was rebuilt at Richelieu's expense by Jacques Lemercier in 1629, but, with the exception of the church, the present buildings, designed by Nénot on an imposing scale, date from 1885–1900.

The University of Paris, which disputes with Bologna the title of the oldest university in Europe, arose in the first decade of the 12th cent. out of the schools of dialectic attached to Notre-Dame. Transferred by Abélard to the Montagne Ste-Geneviève, it obtained its first statutes in 1208, and these served as a model for Oxford and Cambridge and other universities of Northern Europe. By the 16th cent. it comprised no fewer than forty separate colleges. Before the end of the 13th cent. the Sorbonne had become synonymous with the faculty of theology, overshadowing the rest of the university and possessing the power of conferring degrees; the 'thèse Sorbonique' for its doctor's degree was a severe test of erudition. The Sorbonne was the tribunal for the settlement of all disputes on points of dogma or canon law, and on occasion was consulted even by the Curia Romana. Though it has the honour of having introduced printing into France, by allowing Ulrich Gering and his companions to set up their presses within its precincts in 1469, the Sorbonne was distinguished for its religious rancour, supporting the condemnation of Joan of Arc, justifying the massacre of St. Bartholomew, and refusing its recognition to Henri IV. Thenceforward its influence steadily declined, but it revived again as arbiter in the quarrel between the Jansenists and the Jesuits. The University was suppressed at the Revolution but was refounded by Napoleon in 1808, the provincial academies regaining their former status as separate universities.

The Sorbonne is now the seat of the *Faculté des Lettres* and the *Faculté des Sciences*. It houses the University Library (600,000 vols.), and three institutions unconnected with the University, the *Ecole Pratique des Hautes-Etudes* (a higher school of pedagogy), the *Ecole des Chartes* (a school for the study of charters and records), and the *Académie de Paris*, whose rector is the head of the whole educational system of France. The University, the largest in the world, with 17,000 students, confers degrees of 'bachelier,' 'licencié,' and 'agrégé.'

The great lecture-hall (Grand Amphithéâtre) is open on Thurs., 1.30–3 (at other times apply to the concierge, Door VII in the Rue des Ecoles); the other lecture-halls are open only during lectures. The library is open daily 10–12, 2–6, and 8–10 (in term-time) for students and for strangers with a permit from the Conservateur.

In the attic story of the façade in the Rue des Ecoles are eight statues: (r. to l.) Chemistry by *Injalbert*, Natural History by *Carlier*, Physics by *Lefeuvre*, Mathematics by *Suchetet*, History by *Cordonnier*, Geography by *Marqueste*, Philosophy by *Longepied*, and Archæology by *Paris*. The pediments represent (r.) the Sciences, by *Mercié*, and (l.) Letters, by *Chapu*.—The COUR D'HONNEUR, entered from the Rue de Sorbonne, has the church of the Sorbonne on the right. In front are seated figures of Victor Hugo (l.), by *Hugues*, and Pasteur (r.), by *Marqueste*. Under the arcade opposite the church are two large frescoes by *J. J. Weerts* depicting the Fête du Lendit or Foire aux Parchemins at St-Denis in the 15th cent. (a cloud in the left-hand panel is drawn to represent the artist's face).

Interior. The VESTIBULE, entered from the Rue des Ecoles, contains figures of Homer (r.), by Delaplanche, and Archimedes (l.), by Falguière.—GRAND STAIRCASE. On the first floor is a seated figure of the Republic, by Delhomme.

The walls are decorated with paintings. On the left are the Annals of the Faculty of Letters, by *Flameng*: Abélard teaching; Louis IX presenting the charter to Robert de Sorbon; Prior Jean Heysselin setting up the first French printing-press in the cellars of the Sorbonne; Richelieu laying the foundation stone of the Sorbonne; Henri IV receiving the rector and heads of faculties; Molière, Racine, La Fontaine, La Rochefoucauld, La Bruyère, Fénelon, Bossuet, Rollin, Cousin, Villemain, Guizot, Ampère, Michelet, Quinet, Lebas, Jules Simon, and Duruy. On the right are the Annals of the Faculty of Science, by *Chartran*: Vincent de Beauvais teaching St. Louis mathematics; Ambroise Paré at the siege of Metz; Bernard Palissy teaching at the Louvre; Buffon reading his works to De Jussieu; Pascal and Descartes debating; Lavoisier and Berthollet; Cuvier at the Muséum; Laënnec teaching the use of the stethoscope; Arago lecturing.—The BANQUETING HALL has mural and ceiling paintings by *Auburtin*.—The GRAND AMPHITHÉÂTRE, or great lecture-hall, has 3500 seats. The six seated figures represent Robert de Sorbon by *Crauk*, Richelieu by *Lanson*, Rollin by *Chaplain*, Descartes by *Coutan*, Pascal by *Barrias*, and Lavoisier by *Dalou*. At the end of the hall is the *Sacred Grove, a huge painting by *Puvis de Chavannes*. In the cupola are five great figures by *Galland*.—In the AMPHITHÉÂTRE RICHELIEU is a large painting by *Dagnan-Bouveret*: Apollo and the Muses on the heights of the Ideal, aided by Love in the realization of their dreams.—In the GALERIE GERSON is the War Monument, by *Bonneteau*.

The Rue de la Sorbonne ends on the S. at the small *Place de la Sorbonne* (Pl. R 63, *G*), which is bounded on the W. by the Boul. St-Michel (p. 124). In the centre is a monument to *Auguste Comte* (1798–1857; p. 124), founder of Positivism, by A. Injalbert (1902).

The **Church of the Sorbonne** (Pl. R 63, *G*; open daily 9–12.30 and 1.30–6 or dusk; if closed, apply at 17 Rue de la Sorbonne), on the E. side of the Place de la Sorbonne, was founded as the college chapel in the 13th cent. and rebuilt by *Lemercier* in 1635–59 at the expense of Card. Richelieu, whose descendants still possess the right of being married and buried here. The dome was the first example of a true dome in Paris, those of the Carmes and St-Paul-St-Louis being but half-hearted attempts.

Interior. The spandrel-paintings in the cupola, by *Philippe de Champaigne*, represent Four Fathers of the Church, with angels. On the right is the tomb, by *Ramey*, of the Duc de Richelieu (d. 1822). The marble group by *Sinding*, in the chapel on the left, was presented by Norway to the university. In the left transept are a painting by *N. A. Hesse*, Robert de Sorbon presenting theological students to St. Louis, and a

marble sculpture by the younger *Ramey*, the Scourging of Christ. On the left wall of the nave is a meretricious painting by *J. J. Weerts*, representing Love of Humanity and Love of Country. In the right transept is the *Tomb of Cardinal Richelieu (d. 1642), designed by *Lebrun* and sculptured by *Girardon* (1694); the cardinal is represented in an attitude of grief, supported by Religion and Science. This work, remarkable for its finish and technique, is a good example of the theatrical style of the period. Above it hangs the cardinal's hat. The large wall-painting behind, by *Timbal*, represents Theology, with portraits of Robert de Sorbon, Abélard, Dante, Bossuet, Pascal, etc.

In the Boulevard St-Michel (N. part, see p. 113), to the S. of its intersection with the Boul. St-Germain (Pl. R 62, *G*), are (l.) the *Palais des Thermes* (p. 283) and the Rue du Sommerard, with the entrance to the **Musée de Cluny** (Rte. 24). The next street is the Rue des Ecoles (l.), with the entrance to the *Sorbonne* (p. 122), and on the opposite side of the boulevard are the Rue de l'Ecole-de-Médecine (p. 113) and the Rue Racine.

George Sand lived on the 4th story of No. 3 in the Rue Racine. At the corner of the Rue Monsieur-le-Prince (No. 10; first floor) Auguste Comte (p. 123) spent the last years of his life; his rooms are preserved in the state they were left in at his death. At No. 22 Rue Monsieur-le-Prince was the studio of Jean Goujon (assassinated on St. Bartholomew's day, 1572) and later of Gustave Doré. Longfellow had lodgings at No. 49 in 1826, and in a subsequent winter at No. 5 Rue Racine.

Farther on (r.) is the *Lycée St-Louis*, built by Bailly on the site of the *Collège d'Harcourt*, the earliest and greatest of the University colleges (1280). Beyond its monumental gateway (1916) begins the Rue de Vaugirard, leading to the Luxembourg (p. 139). Opposite lies the Place de la Sorbonne (p. 122). Farther on, opposite the Rue Soufflot (p. 121), is the *Place Edmond-Rostand* (Pl. R 63, *G*), on the edge of the Luxembourg Gardens, with a fountain and a bronze group by Crauk. The *Gare du Luxembourg* (l.) is the underground terminus of the Sceaux and Limours railway.

We next pass (r.) the Ecole Supérieure des Mines (Pl. R 63, *D*), founded in 1783 and re-established in 1816 in the old Hôtel Vendôme, an 18th cent. building enlarged in 1838–48 and again in 1860–63. The *Museum of Mineralogy and Geology* is open on Tues., Thurs., and Sat., 1–4. The technical library comprises about 40,000 volumes. The boulevard now passes between the Rue Auguste-Comte (r.) and the Rue de l'Abbé-de-l'Epée (l.; p. 159). At the crossways is a bronze monument to the chemists *Pelletier* and *Caventou*, discoverers of quinine, by E. Lormier. The Boul. St-Michel ends at the Carrefour de l'Observatoire (p. 162).

In the Rue Auguste-Comte is the *Lycée Montaigne*, designed by Lecœur (1890). On the S. side of the Rue Auguste-Comte begins the AVENUE DE L'OBSERVATOIRE (Pl. R 59, 64, *D*), opposite the Luxembourg Gardens, of which it once formed part. It was laid out under the Convention in 1795 and has flower-beds and lawns adorned with vases and marble groups of Morning by Jouffroy, Noon by Perraud, Evening by Crauk, and Night by Gumery. Farther S., facing the Carrefour de l'Observatoire (p. 162), is the **Fontaine de l'Observatoire*, a charming fountain by Davioud (1875), with bronze sea-horses and turtles by Frémiet and, in the centre, the four Quarters of the Globe, supporting an armillary sphere, a masterpiece by Carpeaux. On the W. side of the Av. de l'Observatoire are the Moorish-looking *Ecole Coloniale* (1896) and the *Ecole de Pharmacie* (1876–85). For the Carrefour de l'Observatoire and the S. part of the avenue, see p. 162.

15. THE JARDIN DES PLANTES AND FAUBOURG ST-MARCEL.

MÉTRO stations: *Gare d'Orléans* (for the Jardin des Plantes), *St-Marcel, Campo-Formio*, and *Italie* (line 5); *Quai de la Gare, Chevaleret, Nationale* (line 6). —RIVER STEAMERS provide a pleasant route in fine weather. Passengers for the Jardin des Plantes disembark at *Pont-d'Austerlitz* (S. bank: Appx., p. 18).—TRAMWAYS and OMNIBUSES, see Appx., pp. 1–8.

From the Pont de Sully and the E. end of the Boul. St-Germain (p. 114) the QUAI ST-BERNARD leads S.E. past the **Halle aux Vins** (Pl. R. 73–78, *G*), a huge bonded warehouse for wine, built on the site of the Abbaye de St-Victor. The quay then skirts the railings of the Jardin des Plantes and ends at the Place Valhubert.

At the corner of the Quai St-Bernard and the Rue Cuvier is an entrance to the Jardin des Plantes. There is another at the other end of the Rue Cuvier, by the *Fontaine Cuvier*, designed by A. Vigouroux (1840), with a statue of Natural History, by Feuchères, surrounded by groups of animals. The crocodile is shown turning its head, an anatomically impossible feat for this animal. There is a third entrance at the corner of the Rue Geoffroy-St-Hilaire and Rue Buffon, and three more in the Rue Buffon, on the S. side of the gardens. The wrought-iron sign 'A la Biche' at 35 Rue Geoffroy-St-Hilaire, nearly opposite the entrance to the gardens, should be noticed. Farther N., at the corner of the Rue Daubenton, is a MOSQUE, the first to be erected in France, by Eustache (1923–25), in the 14th cent. Moorish style (no adm.; a glimpse into the courtyard may be taken through the entrance in the Rue Quatrefages).

The main entrance to the Jardin des Plantes is in the semi-circular *Place Valhubert* (Pl. R 84, *G*), named after a general killed at Austerlitz. In the centre are two fountains, and on the E. is the *Gare d'Austerlitz* or *Gare d'Orléans* (Pl. R. 84, *G*), built by Renaud in 1865–69.

The RUE FULTON (Pl. Y 80), on the right of the Quai d'Austerlitz, commemorates Robert Fulton's experiment with the first steamboat on the Seine (1803).

The **JARDIN DES PLANTES** (Pl. R 74, 78, 79, *G*), 60 acres in area, combining the attractions of a menagerie, botanical gardens, and natural history galleries, is one of the most popular of Paris resorts, in spite of its out-of-the-way situation. Its collection of wild and herbaceous plants is unrivalled; in May and June the peonies make a magnificent show.

The *Gardens* are open free daily from sunrise to sunset. A military band plays on Sun. and Thurs. from the end of April to Oct. 15th. The *Galleries* are open from 1 to 4 or 5 daily, except Mon. and week-day holidays. The *Menageries* are open daily, except Mon., from 11 to 4 or 5. Adm. to one gallery, 1 fr.; to all the galleries, 2 fr.; to the menagerie, 2 fr.; inclusive charge, 3 fr. The *Library* (8 Rue Buffon) is open daily to readers authorised by the Director of the Muséum 10–4, except on holidays and during vacations (10 days at Easter and all Sept.). The *Ecole de Botanique* is open free daily 7–11 and 1–5, except Sun. and holidays.

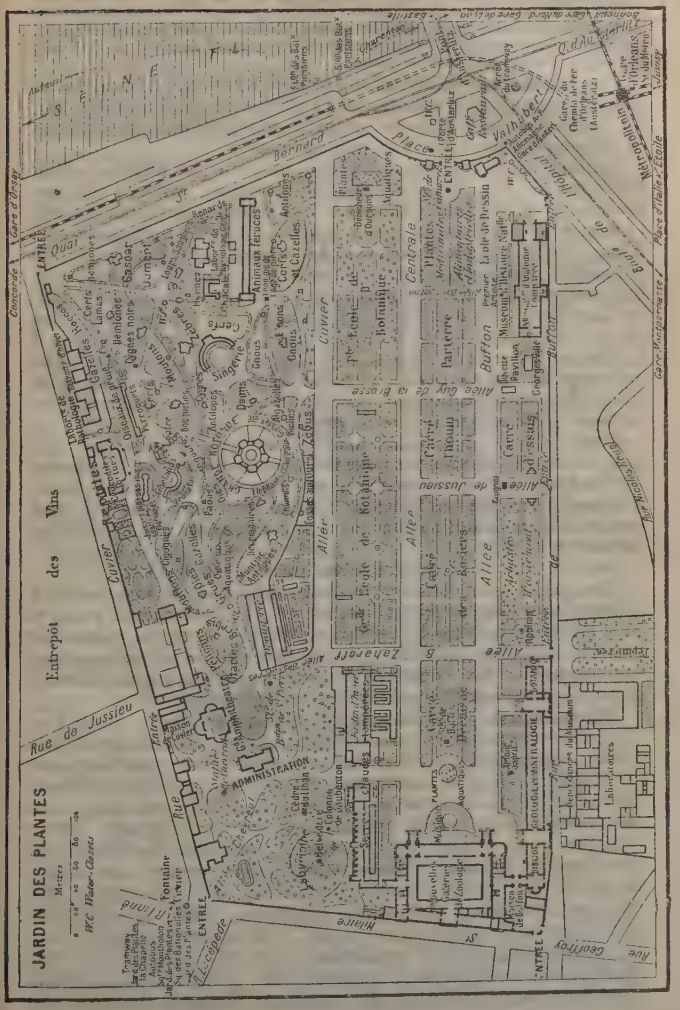
Umbrellas must be given up at the entrance to the galleries in wet weather (free). Permission to sketch or photograph must be obtained from the director.

The Jardin des Plantes was founded in 1636 as the Jardin du Roi, the land being a gift to the king from Guy de la Brosse, physician to Louis XIII. It was thrown open to the public in 1650 and at first was only a 'physic garden' for medicinal herbs. Its importance, however, steadily increased under distinguished superintendents (Buffon, Bernardin de St-Pierre), and in 1793 it was reorganized by the Convention with the title of Muséum d'Histoire Naturelle and endowed with twelve professorships. Many distinguished French naturalists have taught and studied here. The Jardin des Plantes now comprises botanical gardens; zoological gardens; museums of anatomy, anthropology, palæontology, zoology, mineralogy, and botany; laboratories (marine, colonial, etc.); and a library.

On entering the gardens by the gate in the Place Valhubert, we have before us a monument to *Lamarck* (1744–1829), by Fagel and Blavette (1908). On the right of the entrance is a pond with water-plants and a bronze group, the Cub-stealer, by Frémiet. On the left of the entrance are the *Ecole de Dessin*, where the sketching of plants, flowers, and animals is taught, the *Anatomical Galleries* (p. 129), and the *Pavillon Georges-Ville* (p. 129). The two beds to the left of the Allée de Buffon are planted with an orchard of stone-fruit trees and with ornamental shrubs, including the first Robinia pseudo-acacia (locust tree) planted by Vespasien Robin in 1636 and clumps of bamboos, reeds, etc. Between the Allée Centrale and the Allée de Cuvier, an avenue of chestnut-trees skirting the menagerie, is the *Ecole de Botanique* (5 acres), with about 13,000 species.

The **Menagerie**, or zoological gardens, the buildings of which are no credit to Paris, has two entrances in the Allée de Cuvier. To the left of the W. entrance are the *Bear Pits*, with brown and polar bears. Passing the E. entrance, we reach the cages of the *Carnivora* (lions, panthers, jaguars, lynxes, etc.). To the left is a bronze statue of Man in the Stone Age, by Frémiet, whence an avenue leads to the **Monkeys' Cage*, always a centre of attraction. The rodents and marsupials occupy a room in the centre of the semicircular house. To the W. is the rotunda with the *Elephants* and *Hippopotami*. Opposite are the large aviary for the *Aquatic Birds* and the Dromedaries' paddock. Directing our steps towards the N., we cross the brook to visit the *Birds of Prey* (to the E., a bronze statue of Eve by Guitton), the *Pheasantry*, and the **Reptiles*.

Proceeding to the W. we reach the exit, on the left of which is the *Orangery*, with a monument to *Bernardin de St-Pierre* (1737-1814) by Holweck and (behind) the seed-beds and acclimatized plants. On the right are *Cuvier's House*, where the great naturalist died in 1832, and the *Amphithéâtre*, where lectures (Sun. at


JARDIN DES PLANTES
Rue de Jussieu
Entrepôt des Vins
Rue Cuvier
Rue Linné
Place Valhubert
Quai St Bernard
Boulevard de l'Hôpital
Boulevard Arago
Boulevard Port Royal
Boulevard Auguste Blanqui
Gare d'Austerlitz
Gare d'Orsay
Gare Montparnasse
Place d'Italie
Place d'Alleray
Place Jussieu
Place Monge
Place Contrescarpe
Place Maubert
Place Cardinal Lemoine
Place Mutualité
Pont d'Austerlitz
Pont de Bercy
Pont de Tolbiac
Pont National
Pont Neuf
Pont Sully
Pont Marie
Pont de la Tournelle
Pont de la Concorde
Pont Alexandre III
Pont de la Cité
Pont au Double
Pont au Change
Pont St Michel
Pont des Arts
Pont Royal
Pont de Solférino
Pont de la Passerelle
Pont de Bir-Hakeim
Pont de Grenelle
Pont Mirabeau
Pont de Garigliano
Pont de Javel
Pont de Passy

3 p.m.) and receptions are held. Farther on are the *Offices*. On the lawn in front is a statue of *Chevreul* (1786–1889), by L. Fagel. To the W. lies the *Butte*, a hillock with a maze, the first cedar of Lebanon to be planted in France (by Bernard de Jussieu, 1753), a column in memory of *Daubenton* (1716–99), and, on the summit, a bronze belvedere.

The ***Zoological Galleries,** in front of which are a bandstand, a pond with aquatic plants, and a statue of *Buffon* (1707–88), by Carlus, occupy a large building adorned with medallions of famous scholars and a statue of Science.

Ground Floor (entrance by the door on the left).—South Vestibule. On the left is the staircase, with a bronze sculpture of a Snake-charmer by Thomas.—Opposite the entrance is the Grand Hall, devoted to the mammals and fishes, including six skeletons of whales. The bust of Milne Edwards (1800–85) is by Marqueste.—North Vestibule. On the staircase are a bronze figure of an Indian fisherman, by Cavelier; the tomb of Guy de la Brosse (1586–1641); an allegorical figure with Buffon's brain in the pedestal; and a bust of Guy de la Brosse, by Matte.—On the right is the entrance to the Gallery parallel with the hall, which contains the continuation of the mammals and a collection of antlers.—We return to the S. vestibule.

First Floor. The Circular Gallery, overlooking the hall, is chiefly devoted to vertebrates and bivalve molluscs. —The Parallel Gallery contains deep-sea fauna and flora; a superb collection of *Birds; and shells and corals. In the centre is a clock indicating mean and apparent time, made by Robin in 1785.

Second Floor. Invertebrates, insects, shells, etc.

The galleries of botany, mineralogy, and geology occupy a long building at right angles to the zoological gallery. The W. wing contains the library, the E. wing the botanical gallery, and the central building the gallery of mineralogy and zoology. We enter by the portico on the right, in front of which are some fine mineralogical specimens.

Mineralogical and Geological Galleries (guide 3 fr.).—The vestibule contains the collection of the Abbé Haüy (1743–1822), the real founder of the mineralogical museum, and crystallographical models made under the direction of Romé de Lisle (1772).—To the left is the gallery, 110 yds. long. In the centre are marble statues of Cuvier (r.), by David d'Angers, and Haüy (l.), by Brion. The case to the left of the former contains graphite and jade. Behind are relief-maps of the 'puys' or extinct volcanoes of Auvergne, etc. Around the Haüy statue are beautiful tables of white and red alabaster or Florentine mosaic. Between the two statues is a collection of 700 meteorites. On the wall (l.) is a fine Roman mosaic in jasper, limestone, etc. The *Mineralogical Collection is systematically arranged in the cupboards and

cases round the room.—The *Geological Collection, one of the most complete in Europe, occupies the central cases and the upper side-corridors. It is arranged (beginning on the right from the library end) in chronological order from the Pre-Cambrian to the Recent.

Botanical Galleries, founded by A. T. Brongniart in 1832. The vestibule contains a statue of Jussieu (1797–1853), by Legendre-Héral, and a collection of palms. The collections open to the public comprise wax models of fungi; dried flowers, and fruit and flowers preserved in spirits; and a large collection of fossil plants.

The **Library** contains about 250,000 vols., 2000 MSS., and many maps. On the ground-floor is a statue of Adanson (1727–1806). The library of Charles Bonaparte, Prince of Canino, is especially rich in ornithological works. The MSS. include works by Buffon, Lamarck, etc.; a Chinese MS. in 8 small folio vols., with figures; Chinese paintings on paper; and valuable natural history *Drawings on vellum (120 folios with 8000 drawings, 'Les Vélins du Muséum'), begun by Robert in 1630 for Gaston d'Orléans and continued up to the present day by various artists.

In the Rue Buffon, at the W. end of these galleries, is *Buffon's House*, occupied by him from 1773 till his death in 1788 and restored in 1911.

At the E. end of the Allée de Buffon are the **Anatomical Galleries,** in front of which is a statue of the First Artist, by Paul Richet.

Ground Floor. On the right of the vestibule is a marble bas-relief of an orang-outang strangling an Indian, by Frémiet. To the right is the lecture-hall, which has a ceiling-painting of the Human Race moving towards the light, by Cormon, and ten prehistoric scenes in the panels. Opposite the entrance is the Gallery of Comparative Anatomy. The cases round the walls are devoted (r.) to teratology (monstrosities), and (l.) to skeletons of mammals, fishes, birds, etc. The cases in the centre contain anatomical *Wax Models relating to man and animals.

First Floor. The *Palæontological Galleries contain a superb collection of fossil vertebrates.

Second Floor. The Anthropological Galleries, with 25,000 specimens, comprise a large collection of skeletons and skulls of the different races of mankind.

Adjoining the anatomical galleries on the W. is the little *Pavillon Georges-Ville* (open on Sun., Tues., and Thurs., 1–4), with collections relating to the physiology of plants.

The Boulevard de l'Hôpital (Pl. R 84–Y 66, *G*) extends in a straight line from the Place Valhubert (see above) to (c. 1 m.) the Place d'Italie (p. 162), intersecting the busy artisan quarter of the Faubourg St-Marcel and passing the Gare d'Austerlitz (p. 125) and the *Place de l'Hôpital*,

which has a bronze monument to the alienist *Dr. Pinel* (1745–1826), by Ludovic Durand. On the S. side is the **Hôpital de la Salpêtrière** (Pl. Y 75), intended by Louis XIII as an arsenal, but now a charitable institution for aged or insane women, containing 3820 beds (1341 for the insane) in forty-five separate buildings. The main building, by Levau and others, dates from 1660; the domed *Church* was built by Libéral Bruant in 1670. Dr. Charcot (1825–93), the hypnotist, is commemorated by a monument to the left of the gateway.

Farther on in the boulevard, on the same side, are the *Hôpital de la Pitié* (Pl. Y 70, 71; No. 83), a model hospital transferred in 1911 from the Rue Lacépède, where it had been founded by Marie de Médicis in 1612; the *Magasin Central des Hôpitaux* (No. 89); and the *Ecole Nationale des Arts et Métiers* (No. 151), by Roussi (1912).

To the right (W.) of the Boul. de l'Hôpital, opposite the Salpêtrière, diverges the Boulevard St-Marcel (Pl. R 80, Y 65), leading to (½ m.) the Av. des Gobelins (p. 161) and continued by the Boul. Arago (p. 161). No. 21 (l.) is the *Institut de Paléontologie Humaine* (entrance in Rue René-Panhard), built in 1913 at the expense of the Prince of Monaco.

At the corner (l.) of the Av. des Gobelins stood, until 1873, the church of *St-Marcel*, founded in the 6th cent. over the grave of Marcellus, ninth bishop of Paris, in a Christian cemetery of the 3rd century.—A few paces up the Rue Geoffroy-St-Hilaire (r.) is an alley (l.) whose name recalls the old *Marché aux Chevaux* (1685–1908); an attractive 18th cent. pavilion at No. 5 still remains (tablet). Alongside was the *Cimetière Ste-Catherine*, where Cadoudal (p. 104) and other rebels were buried, and where the remains of Mirabeau (1798) were interred after their removal from the Pantheon by the Convention. In the boulevard is a charming statue of Joan of Arc, by Chatrousse.

The Rue Scipion leads N. from the boulevard to the *Square Scipion*, in which is a bas-relief by Charpentier (1889; 'The Bakers'), in enamelled stoneware. No. 13 in the square is the *Boulangerie Centrale des Hôpitaux*, founded in 1742 in a large 16th cent. mansion built by Scipio Sardini, a member of the Italian suite of Marie de Médicis (the building in the courtyard, with terracotta medallions, is a part of the original structure). No. 17 in the Rue du Fer-à-Moulin (Pl. R 75) is the *Amphithéâtre d'Anatomie de Clamart*, the largest lecture-hall in Paris. It occupies the site of the Hôtel de Clamart, the gardens of which were made into a cemetery (1650–1793), often confounded with that of Ste-Catherine (see above). At Nos. 16–22 in this street is the *Halle aux Cuirs*, or leather-market. No. 25 in the Rue de la Clef, which leads hence back to the Rue Monge, was the Pension Savouré (1747), where Jérôme Bonaparte and Silvestre de Sacy (p. 144) were educated.

16. THE FAUBOURG ST-GERMAIN.

The district still known as the **Faubourg St-Germain** lay until the end of the 17th cent. outside the old fortifications, which, on the left bank of the river, included only the Université (p. 122). The faubourg stretches S. from the river opposite the Louvre and the Tuileries, between the Pont des Arts on the E. and the Pont de la Concorde on the W., and is divided for municipal purposes into the 6th and 7th Arrondissements. Its chief thoroughfares are the wide and modern Boul. St-Germain and Boul. Raspail, but the most aristocratic streets of the once 'noble faubourg' are the Rue de Lille, Rue de l'Université, Rue St-Dominique, and Rue de Grenelle, with their secluded 18th cent. mansions of the old aristocracy, with handsome courtyards in front and spacious gardens behind.

A. East Part of the Faubourg St-Germain.

Métro stations: *St-Germain-des-Prés* and *St-Sulpice* (line 4); *Odéon* (lines 4 and 10); *Mabillon* and *Croix-Rouge* (line 10).—Tramways and Omnibuses, see Appx., pp. 1–8.

At the S. end of the Pont des Arts (p. 95), facing the Louvre, is the Place de l'Institut, at the meeting of the Quai Malaquais (p. 134) and the Quai de Conti (p. 133), with a marble statue of the Republic by Soitoux (1850). The quays in the neighbourhood are lined with bookstalls.

The **Palais de l'Institut** (Pl. R 61, *D*), or *Institut de France*, is surmounted with a dome which is one of the outstanding features of this part of the quays.

The courtyards are open to the public daily except Sun. and holidays, and ordinarily the assembly rooms and dome may be visited on Tues. and Wed., 2–4 (apply at the secretary's office, see p. 132).

The left wing of the Institut and the Hôtel de la Monnaie (p. 133) cover the site of the *Hôtel de Nesle* (13th cent.) in which was incorporated the 12th cent. *Tour de Nesle* (tablet on the left wing of the Institut), or *Tour Hamelin*, the river bastion of Philip Augustus's wall. The tower was famous in Parisian legend as the scene of the promiscuous amours of Margaret and Joan of Burgundy, wives of Louis X and Philip the Tall, who used to have their lovers thrown into the river. Later occupants were Isabeau de Bavière, Charles the Bold, and Henry V of England. The W. part, with the tower, known as *Petit-Nesle*, was the workshop of Benvenuto Cellini in 1540, became a mint in 1549, and was demolished in 1663. The E. part, or *Grand-Nesle*, rebuilt in 1648 by Fr. Mansart, became the *Hôtel de Conti* (1670) and in 1770 the Mint (see p. 133).—The present building was erected in accordance with the will of Card. Mazarin, who bequeathed 2,000,000 fr. in silver and 45,000 fr. a year for the establishment of a college for sixty gentlemen of the four provinces acquired by the Treaties of Münster and the Pyrenees, viz.: Flanders, Alsace, Roussillon, and Italy (Pinerolo and the States of the Church). The building, designed by Louis Levau, was erected in 1662–74. The official name of the new college was the *Collège Mazarin*, but its popular name was the *Collège des Quatre-Nations*, perhaps not only in allusion to Mazarin's foundation, but also to the 14th cent. division of the old University into the Ecoles des Quatre-Nations (France, Normandy, Picardy, and England; see p. 112). During the Revolution part of it was used as a prison, and from 1792 to 1804 it was one of the three central schools of Paris. The Institut, founded in 1795 and installed at first in the Louvre, acquired the former Collège Mazarin in 1806, and Vaudoyer was entrusted with the restoration of the building.

The Institut de France comprises five academies: the Académie-Française, founded by Richelieu in 1635 and restricted to forty members, whose special task is the editing of the dictionary of the French language; the Académie des Beaux-Arts, founded by Mazarin in 1648 as the Académie de Peinture et de Sculpture; the Académie des Inscriptions et Belles-Lettres, founded by Colbert in 1664, which publishes 'Mémoires' and meets on Fri. at 3.30 (male visitors only admitted); the Académie des Sciences, founded by Colbert in 1666, which publishes 'Mémoires' and meets on Mon. at 3.30 (male visitors only); and the Académie des Sciences Morales et Politiques, founded in 1832, which publishes 'Mémoires' and meets on Sat. at 12.30 (strangers admitted). The Académie-Française holds special receptions for newly elected members, tickets of admission to which (apply to the secretary) are much sought after. The five academies meet together at an annual general meeting on Oct. 25th (adm. by ticket only). Every year the Institut awards various prizes, some of which are of great value and prestige (Prix de Rome, see p. 134).

We pass through the door on the left of the dome into an octagonal courtyard. The portico on the right is the main

entrance to the Salle des Séances Solennelles beneath the dome, while that on the left leads to the Bibliothèque Mazarine (see below).

To obtain tickets of admission to the ordinary assembly rooms of the five academies, we enter the second and larger courtyard, pass through the first door (D) on the left, cross a vestibule (busts of academicians), ascend to the first floor, and apply at the secretary's office on the right.

Vestibule (ground and 1st floor). Busts of Rossini, by *Dantan*; Berlioz, by *Perraud*; Ste-Beuve, by *Mathieu-Meusnier*; Dumas fils, by *Moncel*; etc. On the left are the ordinary assembly-rooms; on the right is the library (see below; no adm.).

Salle des Pas-Perdus. Statue of Chateaubriand, by *Duret*. Busts of academicians.

Salle des Séances Ordinaires des Trois Académies (Sciences, Beaux-Arts, and Inscriptions et Belles-Lettres). Statues of Racine, by *Boizot*; Molière, by *Duret*; La Fontaine, by the elder *Seurre*; Corneille, by *Laitié*. Busts of Cuvier, by *Pradier*; Bonaparte, by *Guillaume*; etc.— Salles des Séances Ordinaires de l'Académie Française (used also by the Académie des Sciences Morales et Politiques). At the end, a full-length portrait of Card. Richelieu. Busts of Guizot, by *Robinet*; Casimir Delavigne, by *Denécheau*; Lamartine, by *Bourgeois*; Thiers, by *Chapu*; Mignet, by *Marcello*; Alfred de Musset, by *Barre*; etc.

We return to the first courtyard and pass through the portico on the right to visit the Salles des Séances Solennelles. Two Vestibules, with statues of Montaigne and D'Alembert, by *Lecomte*; Molé and Montesquieu, by *Clodion*; Rollin, by *Lecomte*; Pascal, by *Pajou*; etc.

The Salle des Séances Solennelles, restored by the elder *Vaudoyer*, is the former college chapel, where Mazarin (tomb in the Louvre, p. 190) and his niece, the Duchesse Mazarin (d. 1699), the famous beauty of the court of Charles II, were buried. Here are held the receptions of the members of the Académie-Française and the annual general meetings of the five academies and the Institut. It contains about 400 seats (green for members of the Académie Française, red for the other academies). Statues of Bossuet and Descartes, by *Pajou*; Fénelon, by *Lecomte*; and Sully, by *Mouchy*.

The Palais de l'Institut contains also the Bibliothèque Mazarine (open daily from 1 to 4 or 5, except Sun., holidays, and from Sept. 15th to Oct. 1st; admirably adapted for study), a library of 250,000 vols., 5800 MSS., and 1900 incunabula, with a statue of Voltaire by *Pigalle*, presented to the writer by his friends in 1700; and the small *Musée de Mme de Caen* (entrance, 1 Rue de Seine; open on application), containing a number of sculptures, paintings, etc., contributed by winners of the Prix de Rome (see p. 134), in

accordance with the will of the Comtesse de Caen (d. 1870), the foundress of the prize.

In the little square to the W. of the Institut is a statue of *Voltaire* (1694–1778; comp. p. 143) by Caillé; and in the square to the E. is a statue of *Condorcet* (1743–94), by J. Perrin.

The Quai de Conti, named after the Hôtel de Conti (p. 131), runs E. from the Place de l'Institut, opposite the lock and weir at the W. end of the Ile de la Cité. No. 13 is the former *Hôtel de Sillery-Genlis*, often visited by Bonaparte when on leave from the Ecole Militaire, and after 1805 the home of Baron Larrey (p. 160).

The ***Hôtel des Monnaies** (Pl. R 61, *D*), or '*La Monnaie*,' the French mint, is a large and dignified building, adjoining the Institut on the E. It was built by *Jacques Denis Antoine* in 1771–75. The handsome doorway is ornamented with Louis XV's monogram and elegant bronze knockers; on the impost is the fleur-de-lys escutcheon with Mercury and Ceres as supporters. In the attic story are allegorical statues by *Lecomte*, *Pigalle*, and *Mouchy*.—The workshops and museum are open on Tues. and Thurs., 1–3, by special permit, for which written application should be made to the Directeur des Monnaies, 11 Quai de Conti. The *Bureau de Vente* (sale-room for medals) is open on week-days 9–12 and 2–4 (Sat. 9–11).

The **Musée Monétaire**, or *Museum of the Mint*, is entered from the second landing of the double *Staircase, on the right of the vestibule, a notable example of 18th cent. architecture.—In the Antechamber are painted the arms of the towns that coined money in the 16th and 19th cent., with the distinguishing letters of their mints. Two cases contain a series of patterns, ingots, fillets, blanks, and finished coins, showing the process of coining gold, silver, bronze, and medals. On the right is the 'mouton,' a special stamping press; on the left is a press used for coining 50-centime pieces from Russian bronze cannon taken at Austerlitz. In front of the window is a case with foreign nickel money. The case near the window on the right contains various objects used as money by savage races.

The *Grande Salle, in the centre of the building, is in the best Louis XVI style. On the mantelpiece is a bust of the Republic in Sèvres biscuit-ware, by *Injalbert*. Above the entrance and the mantelpiece are busts of Louis XVI and Louis XVIII. In this room special attention should be paid to the medals and plaquettes by modern French medallists, who easily lead in this branch of art. Specimens of these beautiful works may be purchased in the bureau. In addition to the cases containing these are the following. Round the walls (r. to l.): in the case between the columns are measures of capacity, gauges, and matrices; French and foreign trial-plates. 3rd Case: Old medals and seals. In the case on the right of the chimneypiece, stamps, dies, punches, and models of various implements. The case in front of the fireplace contains Annamite coins and medals. In the case between the columns, specimens of assays of various kinds of gold and silver and instruments used in the analysis of metals. In the case on the left of the entrance, models of various instruments.—In the centre of the room: 3rd Case: Medals and plaquettes relating to the War. 4th Case: French medals and a fine selection of seals (from Louis VII onwards). 5th Case: Medal commemorating the bicentenary of the birth of Benjamin Franklin; medals in honour of Lafayette, John Brown, etc. 6th Case: Medals and plaquettes by foreign artists. 7th Case: Coins of Louis XIV, Louis XV, Louis XVI, and the Republic (1792), the countries conquered by Napoleon (1799–1814), the Second Empire, and the present day.—In the 2nd case, on the

left as we return from the door to the fireplace: War medals and plaquettes. 3rd Case: Austrian and E. European medals and plaquettes. 4th and 5th Cases: Fine medals of silvered bronze, with the heads of the French kings and presidents.—6th Case: Medals and plaquettes from Holland, Belgium, and Switzerland. 7th Case: French coins from the Merovingians to Louis XIII.

Five rooms open off the CORRIDOR which we next enter.—1ST ROOM. French medals of the 16–18th centuries. Portraits of directors of the mint.—2ND ROOM, or SALLE DE NAPOLÉON. Medals and dies of the Consulate and the campaigns and reign of Napoleon I. Bronze mask of the Emperor, taken at St. Helena by his physician, Antommarchi. Between the windows is the Emperor's coin cabinet, containing all the coins current in Italy at the time of his coronation. Marble bust of Bonaparte as first consul, by *Canova*. In the centre is a reduced bronze copy (1 : 24) of the Vendôme Column, with the statue erected by Chaudet in 1811, together with the wax model in three sections.—3RD ROOM. Large medals of cast bronze, by *Borrel*.—4TH ROOM. War coins; foreign medals; local tokens.—5TH ROOM, with tasteful panelling and decorative paintings. Portraits of directors of the mint, etc.

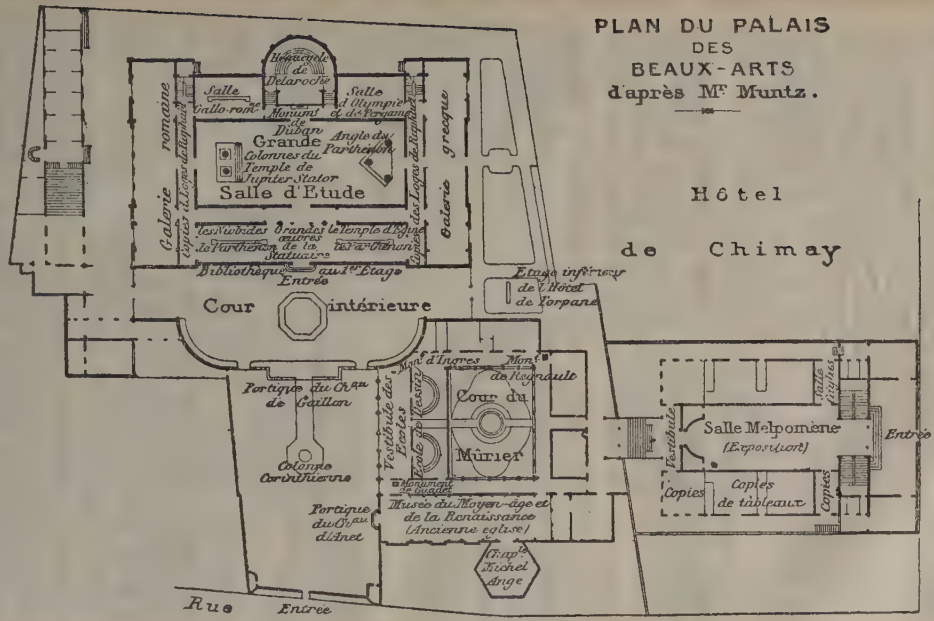
An arched passage leads from the first to the second courtyard, on the right of which is the door of the 'Ateliers' or WORKSHOPS, in which the interesting processes in the production of coins and medals are seen. Visitors are escorted through the three rooms by a guide (no gratuity). The presses in the large *Atelier du Monnayage* are capable of producing about 850,000 coins in a day.

On the QUAI MALAQUAIS, to the W. of the Institut, are some charming 17–18th cent. mansions; No. 9 was the residence of Charles Perrault; No. 15 is the Hôtel de Chimay (see below); No. 19 was the birthplace of Anatole Thibault (1844–1925), better known as Anatole France. The Rue Bonaparte (l.) leads to the **Ecole des Beaux-Arts** (Pl. R 56, *D*), begun by *Fr. Debret* in 1820 and finished by *Félix Duban* in 1862. It replaces the convent of the Petits-Augustins, founded in 1608, of which the only relics are the convent-chapel, the small chapel of Margaret of Valois, and a few minor buildings. The block facing the quay, on the site of the Hôtel de Juigné, was begun by Duban in 1858, and in 1885 the school was enlarged by the acquisition of the *Hôtel de Bouillon*, built by Mansart in the 17th cent. and restored in the 18th for the Duchesse de Bouillon (d. 1714), the friend of La Fontaine, and later known as the *Hôtel de Chimay*.

The competitions for the *Grands Prix de Rome* are held here annually for students of painting, sculpture, and architecture; every second year for engravers and etchers, and every third year for medallists and engravers of gems. The works of the pupils are exhibited here both before and after the verdict of the Académie.

The school is open free on Sun. 12–4, but is closed on public holidays and during the vacations. The library (intending readers apply in advance to the director) is open from 1 to 5 (Oct.–April) or 6 (May–July).—The main entrance is in the Rue Bonaparte, with handsome iron gates flanked by busts of Puget and Nicolas Poussin.

FIRST COURTYARD. In the centre is a marble Corinthian column with a bronze statue of Abundance in the style of *Germain Pilon*. On the left are sculptures of the 15–16th cent. from the Hôtel de la Trémoïlle (pulled down in 1841). Above is a painting on faience by *Balze*, after Raphael's God the Father blessing the World. On the right is the old convent chapel (see below), the present *Doorway of which, a masterpiece of *Jean Goujon* and *Philibert Delorme* (16th cent.), was brought from the inner court of the Château d'Anet; the figure of Cupid bending his bow, after the antique, is a later addition. Between the columns is a bust of Alexandre Lenoir, by whose energy over 1200 pieces


PLAN DU PALAIS
DES
BEAUX-ARTS
d'après Mr Muntz.
Hôtel
de Chimay
Hémicycle de Delaroche
Salle Ville-roi
Salle d'Olympie et de Pompéi
Monument de Dubois
Grande Colonnade du Parthénon
Angle du Parthénon
Temple de Jupiter Stator
Salle d'Etude
Galerie romaine
Galerie grecque
Les Nymphes
Les Grâces
Le Temple d'Ilissus
Autres fragments de la Statuaire
Bibliothèque au 1er Etage
Entrée
Cour intérieure
Etage inférieur de l'Hôtel de Lorpane
Portique du Cr Rue de Caillon
Colonne Corinthienne
Portique du Cr sur d'Anet
Vestibule des Etudes
Mont d'Ingres
Mont de Reynaud
Cour du Murier
Monument de Lysicrate
Musée du Moyen-âge et de la Renaissance (Ancienne église)
Temple Michel Ange
Salle Pujol
Salle Melpomène (Exposition)
Vestibules
Copies de tableaux
Copies
Entrée
Rue
Entrée
Bonaparte
Quai Malaquais

of sculpture were saved from destruction and collected here during the Revolution. Opposite are a graceful stone *Screen and Renaissance arcade from the Château de Gaillon (Eure), built by Card. d'Amboise at the beginning of the 16th cent. and removed to Paris by Lenoir in 1802.

Second Courtyard. Numerous fragments of French architecture and sculpture, from the early middle ages to the 16th cent.: Renaissance pilasters with curious symbolical carvings, from the chapel of Philippe de Comines in the Grands-Augustins; carved capitals and friezes from the church of Ste-Geneviève (12th cent.); two porticoes from the Château de Gaillon; tombstones of the 14–16th centuries. The large stone basin in the centre, with masks of pagan gods and demigods, comes from the refectory of the Abbey of St-Denis (13th cent.). In the garden on the right are bas-reliefs from Paul Ponce's pediments in the Cour du Louvre and the lower story of the Hôtel de Torpanne (16th cent.) from the Rue des Bernardins.—The main *Façade of the Ecole des Beaux-Arts, on the W. side of the courtyard, was built by Duban and is considered one of the finest works of the 19th century.

Interior. Vestibule. Fragments of antique sculpture; two Roman torsos (Venus and Mars); casts of the pediments of Ægina and the Parthenon, the Niobe group, etc.; copies of frescoes at Rome and Pompeii. The staircase at the end (r.) leads to the library and the exhibition-rooms for the Grands Prix.

Inner Court. On the walls are medallions of Pericles, Augustus, Leo X, and Francis I, painted on a gold background by *Orsel* and *Perrin*, and medallions of Phidias and Vitruvius, Pierre Lescot and Raphael. Casts of masterpieces of antique architecture. In the bays is a valuable collection of original antique marbles. On the right is the Greek Gallery, at right angles to which is the Olympia and Pergamum Room, with casts of the sculptures in the Temple of Zeus at Olympia. Opposite the entrance of the court is a *Monument to Duban, by *Guillaume* and *Bernier*. Two short staircases ascend to the *Hémicycle, used for important functions, on the wall round which is a huge wax-painting by *Paul Delaroche*, representing the chief masters of every school of art of every period, headed by Apelles, Ictinus, and Phidias. This famous work was damaged by a fire in 1855 but has been skilfully restored. Behind the platform is a painting by *Ingres* of Romulus bringing back the spolia opima.—The Library, on the first floor of this block, is not shown to visitors; it contains about 30,000 vols. and about one million engravings, drawings by famous artists, etc.—Next to the door of the library is the entrance to a suite of three rooms containing the paintings which have won Grands Prix, from 1688 to the present day.

The Vestibule des Ecoles is entered from the first courtyard, to the left of the Anet doorway. On the left is a *Monument to Ingres, by *Guillaume*, with medallions below of his chief pupils, Flandrin and Simart. In the right-hand passage leading to the Cour du Mûrier is a *Monument to the architect Julien Guadet, by *L. Bernier*, with a bust by

Allar and a marble medallion by *Ernest Coquart*, and in both passages are copies of the Seven Works of Mercy in the Ospedale del Ceppo at Pistoia, enamelled terracottas of the Della Robbia school (continued in the vestibule of the Salle de Melpomène).

The Cour du Mûrier ('Mulberry Tree Court') has Renaissance porticoes on three sides and is adorned with sculptures by winners of the Grands Prix de Rome. This charming and tranquil little courtyard is described by Taine as resembling a Renaissance loggia decorated with souvenirs of Pompeii. On the S. wall are a monument to students who fell in 1914–18, by *Boucher* and *Marcel*, and a painting on faience by *Balze* after Raphael's Galatea. In the W. gallery is a *Monument, designed by *Ernest Coquart*, to Henri Regnault and other pupils of the Ecole des Beaux-Arts killed in 1870–71 (bust of Regnault by *Degeorge*). In front of the pedestal is a figure of Youth, by *Chapu*.

The staircase on the N. side (no adm.) leads to the part of the school which was built by Duban in 1860–62. On the ground-floor the Salle de Melpomène and four adjoining rooms contain copies of the chief paintings in the galleries of Europe. The students' works are exhibited in the Salle de Melpomène at the time of the competitions. An annual exhibition of the works that have won Grands Prix or have been sent from Rome by the winner is held in the Galerie d'Exposition, on the 1st floor; the entrance is then from the Quai Malaquais.

We return by the E. gallery of the Cour du Mûrier to the first courtyard, where we enter, by the Anet doorway, the former Chapel of the Augustinian convent, which was erected under Henri IV and Louis XIII and has a wooden roof. It is now used as a *Musée du Moyen Age et de la Renaissance*. All the exhibits are copies or casts, and most are labelled. In the *Chapel of Margaret of Valois*, a domed hexagon, are casts of the chief works of Michael Angelo.

On the W. side of the Beaux-Arts, the Rue Bonaparte (Pl. R 56, *D*) runs S. to join the Boul. St-Germain at the Place St-Germain-des-Prés (p. 148).—The **Académie de Médecine** (Pl. R 56, *D*), founded in 1820, has occupied its present quarters in this street since 1902. It has no connection with the Academies of the Institut. In the interior (open on Sun., 10–12) is a collection of surgical instruments, busts, portraits, and paintings.

Prosper Mérimée (1842–46) and Corot (1849–55) lived at No. 10 in the Rue des Beaux-Arts, Fantin-Latour at No. 8; at No. 13 Oscar Wilde died in utter destitution in 1900.—In the narrow Rue Visconti (then Rue des Marais) Racine lived from 1693 till his death in 1699 (house demolished); at No. 21 Adrienne Lecouvreur died in 1730, in the arms of Marshal Saxe; at No. 17 Balzac had a printing business, liquidated in 1828, and on the 2nd floor is a studio once occupied by Paul Delaroche (1827–34) and Delacroix (1838–43).—

In the Rue Jacob was the Hôtel de Modène, where Laurence Sterne put up on his arrival in Paris in 1762, and at No. 46 he was the guest for a time of Mme Rambouillet. No. 32 was the home of the Ducerceau family of architects.

The Rue de Seine, which leads S. to the Luxembourg from the W. end of the Institut, crossing the Boul. St-Germain, contains several noteworthy houses (Nos. 12, 41, 57, etc.). At the end of the courtyard of No. 6 is a pavilion (upper story modern) of the residence of Margaret of Valois, the repudiated wife of Henri IV. The Passage du Pont-Neuf (now Rue Jacques-Callot), connecting the Rue de Seine and Rue Mazarine, is the scene of Zola's 'Thérèse Raquin.'

Roughly parallel with the Rue de Seine, on the E., runs the Rue Mazarine, noted for its curiosity shops. No. 12 occupies the site of the *Jeu de Paume des Mestayers*, where the *Illustre Théâtre* was opened in Dec., 1643, by Molière's company. No. 42 marks the site of the *Théâtre de Guénégaud*, occupied by the Opéra in 1671–72, by the companies of Molière and the Marais (amalgamated after the great dramatist's death) in 1673–80, and by the Comédie-Française in 1680–89.—The Rue de l'Ancienne-Comédie, No. 14 in which was the *Comédie-Française* of 1689–1770, continues the Rue Mazarine to the Carrefour de l'Odéon (Pl. R 62, *D*), an important cross-roads on the Boul. St-Germain. Opposite the old theatre was the *Café Procope*, the first café in Paris (1689), with memories of Voltaire, Rousseau, Beaumarchais, the Encyclopædists, Revolutionary celebrities, Musset, George Sand, Gambetta, Paul Verlaine, and others.

For the Boul. St-Germain to the W. of this point, see p. 147; to the E., see p. 113.

From the Carrefour the Rue de l'Odéon runs S. to the Place and Théâtre de l'Odéon. The *Place de l'Odéon*, with the chief façade of the theatre, is lined with uniform rows of houses by Servandoni. In the centre is a monument to the dramatist *Emile Augier* (1820–80), by E. Barrias. The Café Voltaire (No. 1) was the resort of Voltaire and the Encyclopædists. Camille Desmoulins lived on the 3rd floor of No. 2 from 1787 till his arrest in 1794.

The **Théâtre de l'Odéon** (Pl. R 63, *D*), built in the form of a classical temple by Wailly and Peyre, on the gardens of the Hôtel de Condé (see below), was opened in 1782 with the title of Théâtre-Français, and rebuilt by Chalgrin after a fire in 1807. It is the only theatre in Paris, except the Opéra, that is detached on every side. The colonnades round the building are filled with bookshops.

In the vestibule is a fine statue of the dying Molière by *Allouard*; behind is a Beauvais tapestry designed by *P. Colin*. In the corridor on the ground-floor is a medallion of the tragic actress Agar, by *Fouquet*. The vestibule and foyer on the first floor contain busts and portraits of contemporary actors and playwrights, and eight panels depicting famous scenes from the French Drama.—The auditorium (1264 seats), one of the finest in Paris, entirely redecorated in

1906, has a painted ceiling by *Jean-Paul Laurens* and a curtain by *Jusseaume*.—The theatre enjoys an annual state subsidy of 100,000 fr.

The S. side of the Odéon looks on the Rue de Vaugirard (Pl. R 63–Y 16), the longest street in Paris, stretching from the Boul. St-Michel (p. 124) to the Porte de Versailles ($2\frac{3}{4}$ m.). Following it to the right (W.), we pass the Rue de Condé and the Rue de Tournon opposite the entrance to the Luxembourg.

The Rue de Condé (Pl. R 62, *D*), like the Rue Monsieur-le-Prince (p. 124), finds the source of its name in the vanished *Hôtel de Condé*, the home of the princely family of Condé in 1612–1764. Lucile Duplessis lived at No. 22 before her marriage to Desmoulins (p. 142); No. 26 was the home of Beaumarchais in 1763–76, the period of 'Le Barbier de Séville.'

At No. 2 in the Rue de Tournon (Pl. R 62, *D*) Balzac lived with his friend Henri de La Touche in 1827–30. Marie Lenormand, the fortune-teller consulted by so many Revolutionary celebrities, lived at No. 5 for over fifty years and died there in 1843. Gambetta's room is still shown on the top story of the Hôtel du Sénat (No. 7). No. 10, a fine 18th cent. mansion, is now used as the barracks of the Garde Républicaine. At No. 12 lived Mme d'Houdetot, Rousseau's friend. Paul Jones died in 1792 on the first floor of No. 19.

The **PALAIS DU LUXEMBOURG** (Pl. R 63, *D*) or *Sénat*, once a royal residence and now the seat of the Senate, or upper chamber of the French Republic, is noted especially for its beautiful gardens.

The Luxembourg was built by *Salomon de Brosse* in 1615–27 for Marie de Médicis, widow of Henri IV, on a site adjoining the old Hôtel de Luxembourg (p. 140). The building was altered by *Chalgrin* in 1804 and by *Gisors* in 1831–44. Marie de Médicis bequeathed the palace to her second son Gaston, Duc d'Orléans, and the 'Palais Médicis' became the 'Palais d'Orléans.' Subsequently the palace belonged in succession to Mlle de Montpensier, the Duchesse de Guise (1672), Louis XIV (1694), and the Orléans family. In 1778 Louis XVI presented it to his brother the Comte de Provence, who occupied the Petit-Luxembourg till his emigration in 1791. Among the famous prisoners confined here during the Revolution were Marshal de Noailles, executed at the age of 79 with his wife; the Vicomte de Beauharnais and his wife Joséphine, future empress; Hébert, Danton, Camille Desmoulins, Hérault de Séchelles, Fabre d'Eglantine, and David, who here drew the first sketch for the painting of the Sabine Women. Tom Paine was imprisoned here in 1793 for voting in the Assembly against the king's execution and escaped the guillotine only by an accident. In 1794 the Directory transferred the seat of government from the Tuileries to the Luxembourg, and here Gen. Bonaparte presented the treaty of Campo Formio. In 1800 the 'Palais Directorial' became the 'Palais du Consulat'; under the Empire it was the 'Palais du Sénat' and, later, the 'Palais de la Pairie.' Marshal Ney was confined here in 1815. The ministers of Charles X were tried here under Louis Philippe in 1830, and Louis Napoléon Bonaparte after his landing at Boulogne in 1840. Since 1852 the Luxembourg has been the meeting-place of the Senate, except from 1871 to 1879, when it was the temporary seat of the Préfecture de la Seine.

The Palais du Luxembourg is a rectangular building with central and corner pavilions and has preserved its two chief façades almost intact. It resembles in style the Palazzo Pitti at Florence, where Marie de Médicis was born. In the courtyard, flanking the steps, are statues of Montesquieu, by *Foyatier*, and Pasquier, by *Nanteuil*. The entrance is at the end of the courtyard, on the left.

Visitors apply for admission at the Questure (Secrétariat Général); foreigners apply through their diplomatic representative. When the Senate is in session, visits are allowed only before 11 a.m.

First Floor. — Galerie des Bustes. Busts of peers, senators, and politicians.—The Salle des Conférences, formerly the throne-room, is richly decorated. On the ceiling are the Apotheosis of Napoleon I, by *Alaux*, and Peace and War, by *Brune*. At the ends are allegorical paintings by *Lehmann*.—The Salle des Séances is adorned with magnificent woodwork. Flanking the hemicycle where the senators sit are statues of St. Louis, by *Dumont*, and Charlemagne, by *Etex*. In the hemicycle behind the president's seat are statues of Turgot, D'Aguesseau, L'Hospital, Colbert, Molé, Malesherbes, and Portalis. On either side are paintings by *Blondel*: the Peers offering the crown to Philip the Tall, and the Estates of Tours conferring on Louis XII the title of Father of the People.—The Library is not open to the public, but application may be made to see the *Paintings by *Eugène Delacroix*: in the central cupola, the Limbo of Dante's Inferno; above the window, Alexander placing Homer's poems in the golden casket of Darius after the Battle of Arbela.—The Cabinet Doré was formerly Marie de Médicis's audience chamber. On the right, Charlemagne, the Duc de Guise and President de Harlay, and Louis XIV; on the left, St. Louis (by *Flandrin*), Charles IX and Chancellor de l'Hospital, and Louis XIII and Richelieu.—The Buvette was Marie de Médicis's bedchamber.—The Staircase was built by *Chalgrin* and is hung with eight Gobelins and four Beauvais tapestries.—In the Salle du Livre d'Or (no adm.), on the ground floor, the throne of Napoleon I is preserved.

The Petit-Luxembourg (Pl. R 58, *D*), the hôtel of the Prince de Tingry-Luxembourg in 1570–1612, was presented to Richelieu by Marie de Médicis in 1626 and is now the residence of the president of the Senate. It was restored by Lemaire in 1627 and by Boffrand in 1709–16. It includes the cloisters and chapel of the Filles du Calvaire, for whom Marie de Médicis built a convent adjoining her palace. The cloisters now form a winter-garden; the chapel, at the end of the courtyard in the Rue de Vaugirard, is a charming example of the Renaissance style, restored by A. de Gisors.—Farther to the W. is the former orangery, now containing the **Musée du Luxembourg** (Rte. 27).

The ***Jardin du Luxembourg** (Pl. R 58–63, *D*), though deplorably mutilated in 1867 and less regular in shape than the Tuileries, is still one of the most beautiful gardens in Paris. It has been considerably enlarged of recent years and is now 62 acres in area. It is the only Renaissance garden in the capital, having been laid out by Salomon de Brosse, the palace architect, and three of the elms planted by Marie de

Médicis in 1612 still survive. Its numerous statues make it a veritable open-air sculpture-gallery.

Entering by the gate in the Rue de Vaugirard on the E. side of the palace, opposite the Odéon, we have on the left a pleasant garden in the English style with monuments to *Théodore de Banville by *Roulleau* and *Courtois-Suffit* and to *Henri Murger by *Bouillon*. Then comes an avenue of plane-trees with an oblong pool, at the end of which is the ***Fontaine Médicis,** by *Salomon de Brosse* (c. 1627), removed hither in 1861. In the central niche is Polyphemus about to crush Acis and Galatea; on either side are Pan and Diana; and at the back is a bas-relief, the Fontaine de Léda, brought from the Rue du Regard in 1855.

We now ascend to the Eastern Terrace, with its statues of famous women, including Bertha or Berthrada, the mother of Charlemagne; Ste. Geneviève, Mary, Queen of Scots, and Jeanne d'Albret; *Mlle de Montpensier, by *Demesmay*; and Margaret of Anjou. Amongst the clumps of trees in this part of the gardens are a monument to *Leconte de Lisle, by *Denys Puech* and *Scellier de Gisors*; *George Sand, by *Sicard*; a monument to Stendhal (unfinished); Velléda, by *Maindron*; the Mask-seller, by *Astruc*, with portraits of Corot, Dumas, Berlioz, Balzac, etc.; and a monument to Flaubert, by *Escoula* after *Clésinger*.

In the beds between the two terraces, to the S. of the ornamental basin, are Diana and the hind, after the antique, and a monument to *Scheurer-Kestner, the Alsatian patriot, by *Becker*, with figures by *Dalou* and *Formigé*. To the E. of the basin are Marius on the ruins of Carthage; and David, a graceful statue on a column. To the N. of the basin are a copy of the Borghese Gladiator; A firedamp explosion; and Bailly, mayor of Paris in 1789. Flanking the steps ascending to the terraces are groups of Children supporting a bowl.

On the Western Terrace is continued the series of famous women, comprising statues of eight royal ladies of France and Petrarch's Laura. Among the clumps of trees on this side are a marionette theatre, a café, and rain-shelters. Amid the fine plane-trees at the N. end, near the private garden of the Petit-Luxembourg, is a monument to *Eugène Delacroix, by *Dalou* and *Menuel*. To the W. of the Musée du Luxembourg is a fine copy of the Venus of Medici, placed on fragments of the ruins of the Tuileries. In the flower-beds to the S. along the Rue Guynemer, are monuments to *Paul Verlaine, by *Rodo de Niederhausern*, Gabriel Vicaire, the poet, by *Injalbert*, and to *Chopin, by *Boucher*.

In the English Garden (the former nursery-ground), from W. to E., are monuments to Sainte-Beuve, by *Denys Puech* and *Mouré*, to Eustache Le Sueur, by *Husson*, to Heredia, by *Ségoffin* and *Lalanne*, to *Watteau, by *Gauquié* and *Guillaume*, to Louis Ratisbonne, the poet, by *Soldi*, and to the Comtesse de Ségur, by *Jean Boucher*; a column with the 'Chapiteau des Baisers,' by *Derré*; Frédéric Le Play, the economist, by *Allar*; and a monument to Ferdinand Fabre, by *Marqueste*.

Behind the Ecole des Mines (p. 124) are sixteen glass-houses containing over 25,000 plants (apply to the offices at 64 Boul. St-Michel).

Farther on in the Rue de Vaugirard, opposite the Petit-Luxembourg, is the Rue Garancière, with the *Hôtel de Sourdéac* (No. 8; 1640). At No. 15 Rue Servandoni the outlawed Condorcet found a refuge from the Convention in 1793–94, and here he wrote 'L'Esquisse des Progrès de l'Esprit Humain.' Jules Massenet lived and died (1912) at 48 Rue de Vaugirard (first floor). Opposite the Musée du Luxembourg diverges the picturesque Rue Férou, leading to the Place St-Sulpice (see below); No. 50, at the corner, was once the *Hôtel de La Fayette*; at No. 15, Fantin-Latour's house, Whistler painted his famous portrait. The next street on the right is the Rue Bonaparte (p. 137). We then cross the Rue Madame; No. 25, at the corner, was the home in 1832 of Mlle George, Napoleon's mistress. At No. 23 in the Rue Cassette (r.)

Taine wrote his history of English literature and died in 1893. At 74 Rue de Vaugirard is the *Institut et Université Catholiques de Paris* (Pl. R 58, *D*), a public institution for higher education founded in 1875, with a faculty of theology. No. 70, next door, is *St-Joseph-des-Carmes*, once the chapel of a Carmelite convent dating from 1613–20. The crypt contains the bodies of the 151 priests massacred in the convent garden in Sept., 1792 (apply at the sacristy, on the left of the high-altar, after 10 a.m.; gratuity). There is also a little museum with relics of the victims.—The Rue de Vaugirard now crosses the Rue d'Assas and then the Boul. Raspail (p. 151).

The Rue Bonaparte or the Rue Férou (see above) leads N. from the Rue de Vaugirard to the *Place St-Sulpice* (Pl. R 57, *D*), where a flower-market is held on Mondays and Thursdays. In the centre is the *Fontaine St-Sulpice*, designed by Visconti in 1844 and erected in 1847, with statues of famous preachers: Bossuet (1627–1704); Fénelon (1651–1715); Massillon (1663–1742); and Fléchier (1632–1710). To the S. of the square is the former *Séminaire de St-Sulpice*, founded in 1645 but closed in 1906. Renan was educated here. During the War the building, which dates from 1820–30, was occupied by Belgian refugees; it is now used by the Finance Ministry.

In the E. part of the Place in May and June is held the *Foire St-Germain*, which, founded in 1176 on the site of the Marché St-Germain, grew in popularity and was patronized often by the nobles and even by the king himself. Ronsard and Scarron sang its praises, and from the troupes of strolling players who performed here arose the Opéra-Comique, the Ambigu, and other famous theatres. From 1781, however, the fair declined, and in 1790 it ceased to exist. Its revival on the present site dates from 1922.

St-Sulpice (Pl. R 57, *D*), on the E. side of the square, is the wealthiest and most important church on the left bank. This dull and heavy building, imposing only for its size, was described by Gibbon as "one of the noblest structures in Paris." The W. front consists of a Doric colonnade over an Ionic. The N. tower, 240 ft. high, has seated figures of the Evangelists, by *Mouchez*; the S. tower is 16 ft. lower. Victor Hugo compared the towers to clarionets.

It was begun in 1646 on the site of a 12th cent. church and continued on a grand scale by *Levau* in 1655 and *Daniel Gittard* in 1670. After an interval from 1675 to 1719 the work was resumed by *Oppenordt*. As the result of a competition in 1733, the building of the two W. towers was entrusted to *Servandoni*, who, however, failed to give satisfaction and was replaced in 1745 by *Maclaurin*. His successor, *Chalgrin*, rebuilt the N. tower in 1777, but the S. tower was left untouched. Camille Desmoulins was married here to Lucile Duplessis in 1790. Under the Convention St-Sulpice became the Temple de la Victoire, and in 1799 a public banquet was given here to Gen. Bonaparte.—St-Sulpice is noted for its music.

The stately Interior, not improved by its polychrome decoration, is 360 ft. long, 184 ft. wide, and 108 ft. high.—Nave. The famous organ, one of the largest in existence (6588

pipes; to be heard on Sun. at 11 and 3.30, except in Lent and Advent), was built in 1781 and remodelled in 1860–62; the case was designed by *Chalgrin* and is adorned with charming statues by *Clodion* and decorations by *Duret*. At the beginning of the nave are two huge shells (Tridacna gigas) used as holy-water stoups, presented to Francis I by the Venetian Republic; the marble rocks on which they rest were sculptured by *Pigalle*. The late 18th cent. pulpit, by *Wailly*, bears gilded figures of Faith and Hope, by *Guesdon*, and Charity, by *Dumont*. In the paving of the S. transept is a bronze tablet connected by a meridian line with a marble obelisk in the N. transept; at noon the sun's rays, passing through a small opening in a blind window in the S. transept, strike the meridian at different points according to the time of year.

The Chapels encircling the church are decorated with frescoes. In the 1st chapel (r.) are *Paintings by *E. Delacroix*: on the ceiling, St. Michael and the Devil; l., Jacob wrestling with the angel; r., Expulsion of Heliodorus from the Temple (best view from the aisle, near the pulpit); four superb grisaille paintings of angels. In the 2nd are paintings by *Heim*. 3rd: St. Roch, by *Abel de Pujol*. 4th: St. Maurice, by *Vinchon*. 5th: Tomb of the curé Languet de Gergy (1674–1750), founder of the Enfants Malades (p. 157), by *Slodtz*, a disciple of Bernini.

Choir. Scourging of Christ, Mater Dolorosa, and eight Apostles, by *Bouchardon*.

The Lady Chapel is one of *Servandoni's* best works. In a niche behind the altar is a marble statue of the Virgin and Child Jesus, by *Pigalle*, with little angels, by *Mouchez*, floating among the clouds. The paintings on the walls are by *Carle Vanloo*, and in the upper part of the cupola is the Assumption, a fine fresco by *Lemoyne*.

Under the church is a large crypt, with considerable remains of the original 15th cent. building (apply to the 'Vicaire de garde').

B. West Part of the Faubourg St-Germain.

Métro stations: *St-Germain* (line 4); *Varenne*, *Croix-Rouge*, and *Mabillon* (line 10); *Sèvres-Babylone* (line 10 and Nord-Sud); *Chambre des Députés*, *Solférino*, and *Bac* (Nord-Sud).—Tramways and Omnibuses, see Appx., pp. 1–8.

The Pont du Carrousel (p. 95) connects the Louvre with the Quai Voltaire (Pl. R 56, *D*), which continues the Quai Malaquais (p. 95) to the W. and was formerly the Quai des Théatins. Voltaire died in 1778 at the house of the Marquis de Villette (No. 27; tablet), Ingres at No. 11 in 1867. Alfred de Musset lived at No. 23 in 1841–49, and No. 13 was occupied successively by Delacroix, Pradier, Corot, and Horace and Carle Vernet. Bugeaud (1849) and Pradier (1852) died at No. 1. The quay is lined with bookstalls and old

curiosity shops, at one of which Balzac's hero bought the 'Peau de Chagrin.'

The Rue des Saints-Pères (Pl. R 56, 52, *D*), running S. from the E. end of the Quai Voltaire, near the Beaux-Arts (p. 134), across the Boul. St-Germain to the Rue de Sèvres (p. 152), is noted for its old curiosity shops. At the corner of the Rue de Lille is the *Ecole des Langues Orientales*, founded by the Convention in 1795, with a bust of Silvestre de Sacy (1758–1836), by Rochet, in the court-yard. Farther S., at the corner of the Rue Jacob, is the *Hôpital de la Charité*, founded by Marie de Médicis in 1602. The *Ecole des Ponts et Chaussées* (r.), a school of civil engineering, was founded in 1747 and occupies the Hôtel de Fleury, built by Antoine in 1768 and enlarged in 1868–79. No. 49 (l.) was the chapel of the Frères de la Charité.

On the Quai d'Orsay (Pl. B 55–R 26, *D*, *B*), the centre of the foreign and diplomatic affairs of the Republic, beyond the Rue du Bac (p. 147) and between the Pont Royal (p. 95) and Pont de Solférino (p. 95), lies the **Gare du Quai-d'Orsay** (Pl. B 55, *D*; p. xxvii), built in 1898–1900 on the site of the old Cour des Comptes. This is the terminus of the Orleans Railway, united with the former terminus (Gare d'Austerlitz, p. 125) by an underground line 2¼ m. long. The arrival platforms adjoin the Rue de Bellechasse; the departure platforms are entered from the quay.

To the W., beyond the Rue de Bellechasse, is the beautiful **Palais de la Légion d'Honneur** (Pl. B 55, *D*), the entrance to which is flanked by a colonnade with bas-reliefs by *Roland* on the attic story. The Corinthian portico in the courtyard is adorned with a frieze of arabesques with the device 'Honneur et Patrie.' Facing the quay is a rotunda with Corinthian columns and symbolical busts; on the gallery above are six mythological statues.

The palace, a good example of the elegant French architecture of the 18th cent., was built by *Rousseau* in 1782–86 for the Prince de Salm-Kyrburg. At the Revolution it was raffled and won by a wigmaker's apprentice. Mme de Staël gave her famous receptions here under the Directory, and in 1804 it was bought by the government for the grand chancellery of the Legion of Honour. The palace, burned by the Communards in 1871, was restored by *Mortier*, with funds raised by subscription among the members of the order.

On the E. side, in the Rue de Bellechasse, is the entrance to the **Musée de la Légion d'Honneur**, opened in 1925. The museum is open daily, except Mon., 1–5 or 5.30; adm. 2 fr., free on Sun. and Thurs. Sticks and umbrellas must be left at the entrance.

In the Vestibule are busts of eminent persons connected with the Legion and a monument to its members who died in the Great War.

Left Wing. Room I. At the entrance are tablets to benefactors of the museum. To the left, Royal signatures, and documents relating to the order of St-Louis; Maurice Bucquet collection of orders and insignia. Portraits of Louis XI, founder of the order of St-Michel, and of Louis XIV, founder of the order of St-Louis. Gobelins tapestry after *Ch. Lebrun*. *J. F. de Troy*, First Chapter of the St-Esprit in 1595. In the centre, *Mantle of the order of the St-Esprit.—Room II. Portrait of Marshal d'Estrées (1660–1737); *J. B. Vanloo*, Henri II founding the order of the St-Esprit; *Subleyras*, Duc de St-Aignan conferring the St-Esprit on Prince Vaini (1737); statutes of mediæval orders of chivalry and of the St-Esprit; portrait of the Duc de Noailles.

Right Wing. Room I. In the centre, swords of Marshals Berthier and Ornano; snuff-boxes, watches, etc., with emblems of the Legion of Honour. To the left, *Debret*, First distribution of crosses of the Legion at the Invalides

(1812); after *Ingres*, Bonaparte as First Consul, above which is a medallion from the imperial throne at the Tuileries; in a case, Law of the Year X establishing the Legion. Portrait of Marshal Macdonald; *Charlet*, The eve of Montmirail (Feb. 10th, 1814).—Room II. Opposite the door, Napoleon's riding-whip; to the left, *H. Vernet*, Head of the dead Napoleon. After *Gros*, Napoleon conferring the Legion of Honour at the Salon of 1808; *Meissonier*, Napoleon on horseback; portrait of Drouet d'Erlon, a hero of Waterloo.

Room III. Prints and drawings relating to the American War of Independence; *Healy*, George Washington; in a case, Lafayette's missal, and souvenirs of the U.S. Army in France. Busts of Washington, of Lafayette, by *Houdon*, and of W. Nelson Cromwell, a benefactor of the museum, by *Ségoffin*. Sketch for tapestry (Louis XVI) with scenes of the War of Independence.—Room IV. Officers and soldiers of the French and American armies (1914–18); at the end, stained-glass window, by *Echinard*, depicting Napoleon II ('L'Aiglon'); on the right, humble recipients of the Cross of the Legion. The central case contains signatures of famous members of the order, on one side, military members, including many famous generals; on the other side civilians (Carpeaux, Renan, Lamartine, Bizet, etc.).

Returning to the vestibule we mount to the First Floor, which contains an interesting series of pastels by *Eugène Burnand* illustrating types of all the Allied Forces in the Great War.

The Rue de Lille (Pl. B 50–R 56, *D*), which skirts the palace and station on the S., is one of the quietest thoroughfares in the quarter (comp. p. 130). We start from the E. end of the street. No. 19 was the residence in 1851–60 of Jules Sandeau (1811–83), the novelist. No. 34 was Carle Vernet's studio. No. 41 is a hostel for female post-office employees. No. 56 is the *Caisse des Dépôts et Consignations*, or safe-deposit, occupying the Hôtel de Belle-Isle, built by Bruand c. 1721 and burned by the Communards. At No. 64 is the imposing rear façade of the Palais de la Légion d'Honneur. No. 67 dates from 1706. No. 78 is the *German Embassy*, formerly the residence of Prince Eugène de Beauharnais and occupied by the King of Prussia in 1814. At No. 121 Turgot, the minister of finance, died in 1781. Lafayette lived at No. 123 in 1799, after his release from prison in Austria.

Farther on in the Quai d'Orsay, opposite the Pont de la Concorde (p. 95), is the **Chambre des Députés** (Pl. B 50, *B*), or *House of Parliament*, known also as the *Palais-Bourbon* or *Palais du Corps Législatif*.

The façade consists of a portico with twelve Corinthian columns. At the foot of the steps are statues of Sully by *Beauvalet*, Colbert by *Dumont*, L'Hospital by *Deseine*, and D'Aguesseau by *Foucou*. The bas-relief in the pediment, by *Cortot*, represents France holding the tables of the law, standing between Liberty and Order, and beckoning to Commerce, Agriculture, Peace, War, and Eloquence. —The entrance to the Chamber is in the Place du Palais-Bourbon, on the S. side (p. 146). In the main courtyard, flanking the steps, are statues of France recording her vote and Legal Power, by *Gayrard*.

The Chamber is open to the public daily during the recess (apply at the Questure, in the courtyard to the left). At other times visitors are admitted on the mornings of the days when there are no sittings, if provided with an order from a deputy. Strangers are admitted to the debates.

In 1722 a mansion was erected on this site by Giardini for the dowager Duchess of Bourbon, of which only the main entrance at 128 Rue de l'Université has survived. Her grandson, the Prince de Condé, enlarged the palace in 1789 and incorporated the Hôtel de Lassay (see p. 146). In 1790 it became national property under the name of Maison de la Révolution. Under the Convention it became the meeting-place of the Council of Five Hundred (1795) and later was occupied by the Archives (1799–1808), and it has been used as the House of Parliament since 1815. The quay façade was built in 1804–7, and the present assembly-room dates from 1828–32.

Interior. Salon de la Paix, or Salle des Pas-Perdus. The ceiling-painting, by *Horace Vernet*, represents Peace, with

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the Sea Deities fleeing before Steam Navigation (r.) and the Progress of Science and Industry (l.).—Salle des Séances (where the Chamber meets). The hemicycle has twenty marble Ionic columns with gilt bronze capitals. On either side of the bureau are statues of Liberty and Order, and in the attic story are statues of Reason, Justice, Prudence, and Eloquence. Between the columns is a bas-relief of France distributing wreaths to Art and Industry; above is a tapestry after Raphael's School of Athens. The tribune whence the deputies address the Chamber has a fine bas-relief of Fame and History, by *Lemot*.—Salle des Conférences. The ceiling-painting represents Charlemagne dictating the Capitularies, Louis VI enfranchizing the communes, St. Louis presenting his Constitutions (Etablissements), and Louis XII presiding over the Chambre des Comptes. Behind the statue of Henri IV is a trophy of flags captured in the Napoleonic wars. Paintings: Meeting of the Estates under Philip the Fair, by *Vinchon*; the Burghers of Calais, by *Ary Scheffer*; and Président Molé, by *Vincent*.—Vestibule or Salle des Distributions. Statues of Cicero and Demosthenes; paintings of Mazeppa, by *Horace Vernet*, and the Piazza of St. Mark, by *Joyant*.—Library (c. 200,000 vols.). The great gallery contains an admirable set of twenty religious or historical *Paintings by *Eugène Delacroix*: on the N. side, Attila and his hordes trampling under foot Italy and the arts; S. side, Orpheus coming to civilize the Greeks and to instruct them in the arts of peace. In the centre is a collection of tokens, medals, and identity cards of deputies, from the Constituent Assembly (Nov. 9th, 1789) to the present day.—Salon Pujol. Paintings in grisaille by *Abel de Pujol*. —Salle Casimir-Périer. High up on the walls on either side are bas-reliefs by *Triqueti*, the Law as avenger and as protector. On the right is a large bronze bas-relief by *Dalou* of the Constituent Assembly (June 23rd, 1789). Statues of Mirabeau, Bailly, Casimir-Périer, and Gen. Foy.—Salle du Trône. *Paintings and grisailles by *Eugène Delacroix*.—In the Salle des Quatre-Colonnes is a statue of Montesquieu. —We return to the Salon de la Paix. On the way out a glimpse of the banqueting hall of the Hôtel de la Présidence may be obtained.

Farther on in the Quai d'Orsay, between the Chambre des Députés and the Esplanade des Invalides, are the *Hôtel de la Présidence*, the official residence of the President of the Chamber, previously the Hôtel de Lassay (1724), and the *Ministère des Affaires Etrangères* (Foreign Office), built by Lacornée in 1845. The peace-treaty between Spain and the United States was signed here in 1898.

In the *Place du Palais-Bourbon*, to the S. of the Chamber is a statue of Law, by Feuchères (1855).—The Rue de l'Université (Pl. B 35–50, *B*), coming

from the Invalides, crosses the Place du Palais-Bourbon and then the Boul. St-Germain. No. 51 is a fine 18th cent. mansion. Alphonse Daudet died at No. 41 in 1897 (tablet). Chateaubriand lived at No. 25 in 1816–21. At the back of the courtyard of No. 24 is the *Hôtel Senectère*, a very fine 18th cent. building by Servandoni, now a municipal school. No. 23 occupies the site of the house where Montyon, founder of the 'prix de vertu,' died in 1820. No. 13, the *Dépôt de la Marine*, or naval recruiting depot, is an 18th cent. building by Lassurance. Franklin's first lodging on his arrival in Paris in 1776 was at the Hôtel Hambourg in this street.

We now follow the Boulevard St-Germain (Pl. B 50–R 73, *D*, *G*), 1 m. long, which extends in a shallow curve from the Pont de la Concorde to the Pont de Sully. No. 288, at the corner of the Quai d'Orsay, is the *Nouveau Cercle de la Rue Royale*. The *Ministère de la Guerre* (War Office; No. 231) was built by Bouchot in 1867–77 and has a clock-tower at the corner of the Rue de Solférino. Looking down the Rue de Solférino to the left, we can see the Sacré-Cœur at Montmartre.

In the *Place de Bellechasse*, behind the Ministère de la Guerre, is **Ste-Clotilde** (Pl. R 46, *D*), a Gothic church of a plain and uninspired type, built in 1846–56. Its design was modelled, very unsuccessfully, on that of St-Ouen at Rouen. The two stone spires are 226 ft. high. The chief features of the handsome interior are the mural paintings in the chapels and the stained glass.

In the gardens in front of the church is a monument to the composer *César Franck* (1822–91), who was organist of Ste-Clotilde for 30 years from 1860.—The Rue St-Dominique (Pl. R 31, 46, B 40–50, *B*, *D*) runs W. to the Esplanade des Invalides and Champ-de-Mars. Nos. 1, 3, and 5 (E. end) date from c. 1700; No. 3 was occupied by Jean-Baptiste Dumas, the chemist (d. 1883). No. 5 was the home of Gustave Doré from 1849 till his death in 1883. Mme de Genlis lived at No. 11bis. Nos. 14 and 16 (built in 1714 and 1730) are the residence of the Minister for War; Lucien Bonaparte and later his mother Mme Lætitia lived here. No. 14 has a fine pediment in the courtyard. No. 45 is the *Reparations Office*. No. 57, the *Hôtel de Sagan*, was built by Brongniart in 1784 for the Princess of Monaco.

The Rue de Bellechasse (Pl. B 55, R 46, *D*), which the Boul. St-Germain next crosses, runs from the Rue de Lille (p. 145) to the Rue de Varenne. Bernardin de St-Pierre lived at No. 15. No. 5 Rue Las Cases, near the corner of Rue de Bellechasse, is the **Musée Social** (Pl. R 46, *D*; open daily 9–12 and 2–6, except Sun. and holidays), founded by the Comte de Chambrun in 1894 to provide facilities for the study of social legislation. It comprises a special library of 6000 vols. and the *Institut Léonard de Vinci*, which is intended as a national academy of Industrial Art.—No. 37 Rue de Bellechasse is the *Ministry of Pensions*.

Nos. 246 and 248 in the Boul. St-Germain are the *Ministère des Travaux Publics* (Ministry of Public Works; Pl. R 51, *D*), occupying two early 18th cent. houses. At the point where the Rue du Bac intersects the boulevard and the Boul. Raspail (see below) diverges to the S.E. stands a bronze statue of *Claude Chappe* (1763–1805), inventor of the aërial telegraph.

The Rue du Bac (Pl. R 51, *D*) is one of the oldest streets in the quarter, extending from the Pont-Royal to (¾ m.) the Rue de Sèvres. It is named after the ferry by which the Seine was crossed before the construction of the Pont-Royal. No. 40 was the residence of Montalembert. No. 46, the former *Hôtel de Boulogne*, has woodcarvings above the door and a fine courtyard. No. 98,

the *Cabaret des Deux-Anges*, with gilt angels above the door and good iron balconies, was the secret rendezvous of the Chouans (c. 1800). At No. 108bis Laplace, astronomer and mathematician, died in 1827. At No. 110 Whistler had an apartment (from 1892) and got into trouble with his landlord for letting his child-models run about naked in the garden. Nos. 118 and 120, with doors designed by Toro, are the *Hôtel de Clermont-Tonnerre*, where Chateaubriand lived from 1838 till his death in 1848; on the 3rd and 4th floors Mrs. Clarke and her daughter Mary (later Mme Mohl) had their famous salon, and here they were visited by Dean Stanley and Mrs. Gaskell. No. 128 is the *Séminaire des Missions Etrangères*, founded in 1663 by Bernard de Ste-Thérèse, with relics of martyred missionaries in its 'Chambre des Martyrs' (open daily 1–2). Nos. 136–140 are the *Hôtel de Châtillon*, built by Mansart, with two handsome portals, now occupied by the Sœurs de Charité. At the S. end of the street is the 'Bon Marché' (p. lxi).

A short distance to the N. of the Boul. St-Germain is **St-Thomas-d'Aquin** (Pl. R 51, *D*), one of the most fashionable churches for weddings, begun in 1682 by Pierre Bulle, in the Jesuit style, but not completed till 1863. It contains some interesting paintings by Abel de Pujol, Blondel, Guercino, Bertin, Lemoyne, etc.—On the opposite side of the boulevard once stood the *Hôtel de Luynes*, built by Pierre Lemuet. At No. 186 is the Hôpital de la Charité (entrance, see p. 144). No. 184 is the *Hôtel de la Société de Géographie*, founded in 1821, with a library of 60,000 vols. and souvenirs of explorers. In the boulevard farther on rises a bronze statue of *Diderot* (1713–84), by Gautherin.

We now reach the *Place St-Germain-des-Prés*. ***St-Germain-des-Prés** (Pl. R 56, 57, *D*), on the E. side of the square, is the oldest church in Paris and the only one with any considerable remains of Romanesque architecture.

This church, the chief relic of a great Benedictine abbey founded by Childebert I in the 6th cent. (p. xv) to receive the tunic of St. Vincent which he had captured at Saragossa, and the burial-place of St. Germanus, Bp. of Paris (d. 576), was built at the beginning of the 11th cent. (body of the W. tower) and at two periods in the 12th (nave, and then the choir), and was dedicated by Pope Alexander III in 1163. The incongruous W. porch dates from 1607, but preserves the jambs of an ancient Romanesque door and a 12th cent. lintel depicting the Last Supper. The plain Romanesque tower was completed in the 12th cent., the bell-chamber being added in the 17th cent., the spire in the 19th. Flanking the choir are the bases of two towers, pulled down in 1822.

The ***Interior** (213 ft. by 69 ft., and 62 ft. high) is especially interesting for the combination of the Romanesque style in the nave with the first attempts at the Gothic style in the choir. The 17th cent. roof of the nave has been remodelled of recent years in a transitional style. The pillars are each flanked with four columns, the sculptured capitals of which were mostly removed to the Cluny Museum about 1824 and replaced by copies. One original (Pl. 12) remains in the N.W. corner. Some of the shafts of the triforium columns in the choir may date from Childebert's original church; their bases and capitals date from the 12th century. The nave and choir are adorned with large wax and fresco *Paintings by *Hippolyte Flandrin* (1854–63; superb but inappro-

priate and badly lighted), finished by *Sébastien Cornu*. Flandrin designed also the apse-windows executed by *Gérente*.

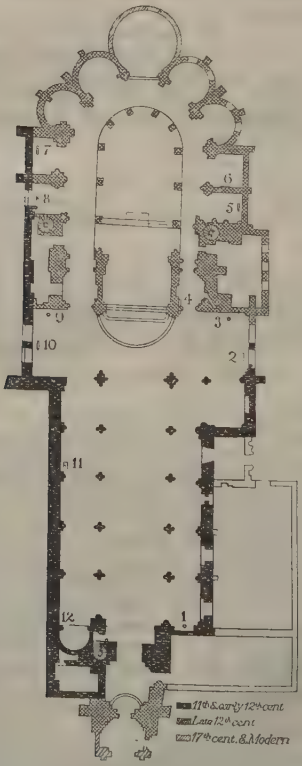
Nave. Above each arch are two paintings by *Flandrin*, one a subject from the Old or New Testament, the other representing the corresponding dogma or mystery. On the right: Preparations for the Last Judgment and Ascension of Our Lord (painted by Paul Flandrin after his brother's death); Dispersion of the Apostles and the Tower of Babel; *Resurrection of Christ and *Jonah thrown up by the whale; Death of Christ and Abraham's Sacrifice; Treason of Judas and Sale of Joseph. On the left: Annunciation and the Burning Bush; Nativity of Christ and Promise of a Redeemer (the Eve beautifully painted); Adoration of the Magi and Prophecy of Balaam (a superb figure); *Baptism of Christ and *Passage of the Red Sea; Institution of the Eucharist and Priesthood of Melchizedek. The intervals between the windows above are filled with the figures of Prophets and Judges of Israel.

South Aisle. Large marble statue of Notre-Dame de Consolation (Pl. 1), presented to the Abbey of St. Denis by Queen Jeanne d'Evreux in 1340. The W. chapel of the S. transept was consecrated by St. Francis of Sales in 1619 and contains a cupola-painting by *Restout* (Apotheosis of St. Maur, 1756). In the transept itself are a marble statue of St. Margaret (Pl. 3) and the tomb of Olivier and Louis de Castellan, killed in the king's service in 1644 and 1669, by *Girardon* (Pl. 2). On the left, against the choir wall, is a coloured relief (Pl. 4) presented by French Canadians, commemorating the consecration in this church (1658) of François de Montmorency-Laval (1628–1703), first bishop of French Canada. In the 1st ambulatory-chapel is the tomb of James Douglas (d. 1645; son of the first Marquis of Douglas; Pl. 5), a Scottish gentleman in the service of Louis XIII; the altar-piece is an 18th cent. copy of *Raphael's* St. Michael. 2nd Chapel: opposite the altar are the Mystic Marriage of St. Catharine, ascribed to *Erasmus Quellyn* (Pl. 6), and the tombstones of Descartes, removed from Ste-Geneviève, and Montfaucon and Mabillon, monks of this abbey. 3rd: Two marble medallions of the 17th cent., with profiles of Christ and the Virgin. 4th: Windows with fragments of 13th cent. stained glass.

Choir. Bearing of the Cross (r.) and Entry of Christ into Jerusalem (l.), paintings by *H. Flandrin*. Above are apostles and historical or allegorical figures.—The Lady Chapel in the apse was rebuilt at the beginning of the 19th cent., Pope Pius VII laying the first stone of the altar.

North Aisle (as we return). In the 1st ambulatory-chapel is a Holy Sepulchre of the 16th cent. (cast); 3rd:

Tombstone of Boileau (Pl. 7), removed from the Sainte-Chapelle. 4th : Tomb of William Douglas, 10th Earl of Angus (d. 1611), who died in the service of Henri IV of France (Pl. 8). In the N. transept are a statue of St. Francis Xavier, by *Guillaume Coustou* (Pl. 9); the tomb of John Casimir, King



of Poland, who became abbot of St-Germain in 1669 and died in 1672 (Pl. 10). In the 2nd bay of the nave is a marble monument to Hippolyte Flandrin, designed by *Oudiné* (1866; Pl. 11).

In the little garden to the N. of the church are fragments of sculptures from the great lady-chapel built in 1212–55 by Pierre de Montereau within the precincts

of the abbey. In the Rue de l'Abbaye, to the N. of the garden, is the former *Abbot's Palace*, a fine brick and freestone structure, erected c. 1586 by Card. de Bourbon; it is now occupied for the most part by offices and workshops. Behind it once stood the *Prison de l'Abbaye*, where Mme Roland wrote her memoirs and Charlotte Corday spent her last days; over 300 victims were massacred in Sept., 1792 (comp. p. 104). Delacroix died in 1863 at 6 Rue Furstemberg, on the left, and at the corner of this street and the Rue Jacob (r.) is a pillar of the abbey gateway. Likewise to the N. of the abbey lay the *Pré-aux-Clercs*, a favourite promenade of mediæval students.—In a little garden adjoining the boulevard, to the S. of the church, is a replica of the statue of *Bernard Palissy* (1510–89) by Barrias (p. 315).

From the Place St-Germain-des-Prés the Rue de Rennes, a wide, handsome thoroughfare, leads to (¼ m.) the Gare Montparnasse (p. 164). Above the gateway of the rebuilt *Cour du Dragon* (No. 50) is a 17th cent. carving of a dragon, which used to adorn the entrance of the barracks of the Mousquetaires Noirs.—In the parallel Rue du Dragon (to the W.), at the back of the courtyard of No. 24, is the house supposed to have been occupied by Bernard Palissy in 1585. In a fifth floor attic at 30 Rue du Dragon (tablet) Victor Hugo wrote his 'Odes et Ballades' (1822), with the proceeds of which (£28) he bought a cashmere shawl for Adèle Foucher (comp. p. 152).

We continue to follow the boulevard to the E. On the right the Rue Montfaucon leads to the *Marché St-Germain*, on a site on which the Foire St-Germain (p. 142) was held from 1176 to 1790. Farther on the boulevard skirts on the S. the interesting quarter described on pp. 138, 112, and reaches (r.) the *Carrefour de l'Odéon* (p. 138).—For the Boul. St-Germain to the E. of this point, see p. 113.

From the junction of the Boul. St-Germain and the Rue du Bac (p. 147) the wide Boulevard Raspail (Pl. R 51, *D*), one of the new main thoroughfares of the left bank, leads S.E. in a straight line to the Place Denfert-Rochereau (p. 165), crossing several interesting streets.

It first crosses the Rue de Grenelle, which extends from the Av. de la Bourdonnais, on the W. (Pl. R 36, *B*), to the Carrefour de la Croix-Rouge and Rue de Sèvres, on the E. (Pl. R 57, *D*). No. 15, built by Brongniart, has two fine doors. No. 36, *A la Petite Chaise*, with an interesting railing, dates from 1681. Jean Ampère lived at No. 52 in 1840–46. On Nos. 57 and 59 is the fine *Fontaine de Grenelle*, designed by Bouchardon in 1739, with sculptures of the Seasons and the City of Paris with the Seine and Marne at her feet. Alfred de Musset lived at No. 59 from 1824 to 1840. No. 84 is the *Hôtel de la Société Nationale d'Horticulture*. No. 71 is a 17th cent. house. No. 73, seen from the gate of 71, is a fine mansion with an Ionic peristyle, built by Legrand in 1775. No. 75, the *Hôtel d'Estrées*, and No. 79, the *Russian Embassy*, were built by Robert de Cotte in 1713. Horace Walpole lived at No. 85, the *Hôtel d'Avaray*, during his embassy in 1727. No. 106, dating from 1755, is the *Temple de Pentemont*, once the chapel of a convent where Josephine de Beauharnais lived for several years. No. 110, the *Ministère de l'Instruction Publique*, was formerly the Hôtel de Courteilles (1778); No. 116, the old Hôtel de Brissac, built by Boffrand and Leroux (1731) is now the *Mairie of the 7th Arrondissement*. No. 101, the former Hôtel d'Argenson, built by Lassurance in 1700, is now the *Ministère du Commerce* (Pl. R 46, *B*). No. 103 is the *Ministère des Postes et Télégraphes*. Adrienne Lecouvreur, mistress of Marshal Saxe, was buried in an outhouse at No. 115. Nos. 138 and 140 were built by Jean Courtonne in 1724; No. 138 is occupied by the *Service Géographique de l'Armée* (formerly the Dépôt de la Guerre, founded in 1688). No. 127, the *Ministère du Travail* (Ministry of Labour), was the Hôtel du Châtelet, one of the finest examples of the Louis XIV style; it was at one time used as the Archbishop's House (comp. p. 152).

The Rue de Varenne (Pl. R 52–41, *D*, *B*), which next diverges on the right from the Boul. Raspail, leads to the Boul. des Invalides (p. 157). No. 19 has a fine Louis XV door. No. 50 is the *Italian Embassy*. Melchior de Vogüé (1848–1910), author and diplomatist, died at No. 53. No. 57 is the fine *Hôtel de Matignon*, known also as the Hôtel de Monaco or Hôtel de Galliera, was built by Courtonne about 1721 and altered in the 19th cent.; in accordance with the will of the Duchesse de Galliera, who died there in 1888, it became the Austro-Hungarian Embassy, and it is now the *Tribunal Arbitral Mixte*, for disputes arising out of the Peace Treaties of 1919–20. No. 56, the *Hôtel Gouffier*, has a superb door. The *Ministère de l'Agriculture* (No. 78; Pl. R 46, *D*) was built by Aubry in 1724, and enlarged in 1886. On the right is the Rue de Bourgogne, with the *Archbishop's House*, an 18th cent. mansion (No. 50). No. 73 Rue de Varenne, by Boffrand (1735), was American G.H.Q. in 1917–19. No. 77, at the corner of the Boul. des Invalides, is the *Hôtel Biron* (Pl. R 41, 45, *B*), built in 1730 by Gabriel, after 1820 the aristocratic convent of the Sacré-Cœur, and from Oct. 1907 the studio of Auguste Rodin, who, however, continued to reside at Meudon (p. 317). Here is now installed the ***Musée Rodin** (Rte. 29).

To the right (W.) of the Boulevard Raspail, between the Rue Babylone and the Rue de Sèvres, is the large *Square Boucicaut*, with a monument (1914) to *Mme Boucicaut* (founder of the Bon Marché) and the *Baroness Hirsch*, benefactresses of the city of Paris. On the W. side of the gardens are the *Grands Magasins du Bon Marché* (Pl. R 52, *D*), with annexes on the other side of the Rue du Bac.

The Rue de Sèvres, which the boulevard here crosses, begins at the *Carrefour de la Croix-Rouge* (Pl. R 57, *D*), and leads S.W. to the junction of the Boul. Pasteur and Boul. Garibaldi (Pl. R 44; p. 157). No. 3 in the Rue Récamier, a side-street in its E. part, is the *Hôtel de la Ligue de l'Enseignement*, founded by Jean Macé in 1866. The building (1909) occupies part of the site of the *Abbaye aux Bois*, the convent where Mme Récamier lived from 1814 till her death in 1849, visited daily by Chateaubriand; Mrs. Clarke and her daughter (p. 148) occupied some of her rooms from 1831 to 1838.—At No. 42 Rue de Sèvres, to the W. of the boulevard, is the *Hôpital Laënnec*, formerly a home for incurable women, founded by Cardinal de la Rochefoucauld about 1635, with an interesting courtyard and chapel. Farther on is the *Eglise des Lazaristes*, with a silver shrine containing the body of St. Vincent de Paul.—No. 27 in the Rue Oudinot, to the N. of the Rue de Sèvres, is the *Ministère des Colonies* (Pl. R 48). François Coppée died at No. 12 in 1908.

The Rue du Cherche-Midi (Pl. R 57–49, *D*), which the Boul. next crosses, derives its name from an 18th cent. sign on No. 19 (E. part), representing an astronomer tracing a sun-dial. To No. 37 Victor Hugo came to woo his cousin, Adèle Foucher, and here their marriage was celebrated in 1823.—David d'Angers and the historian Michelet lived in the Rue St-Placide; Parmentier in the Rue de l'Abbé-Grégoire; and at No. 3bis Rue de Bagneux was the studio of Augustus Saint-Gaudens, the American sculptor (1897–1900). All these are side-streets on the S.

The Boul. Raspail then crosses the Rue de Rennes (p. 151), the Rue de Vaugirard (p. 139), and the Boul. du Montparnasse. For its continuation, see p. 164.

17. THE INVALIDES, CHAMP-DE-MARS, AND SOUTH-WESTERN DISTRICTS.

MÉTRO stations: *Invalides* (lines 8 and 10); *Tour-Maubourg, Ecole Militaire,* and *Champ-de-Mars* (line 8); *St-François-Xavier, Duroc* (line 10); *La Motte-Picquet* (lines 8 and 5); *Commerce, Beaugrenelle,* and *Javel* (line 8); *Grenelle, Dupleix, Cambronne,* and *Sèvres-Lecourbe* (line 5).—TRAMWAYS and OMNIBUSES, Appx., pp. 1–8.

The districts to the W. of the Faubourg St-Germain are overshadowed by the dome of the Invalides and the all-pervading Eiffel Tower.

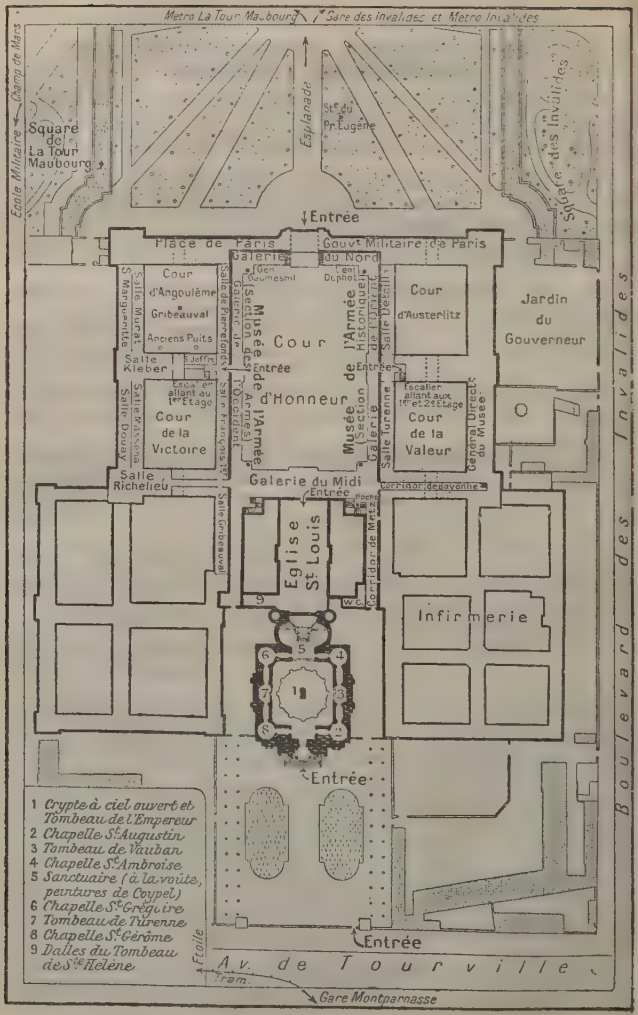
The ESPLANADE DES INVALIDES (Pl. B 45, *B*) is a large open space, 490 by 270 yds., planted with trees along the sides. The symmetry of its appearance is spoilt by the **Gare des Invalides** (Pl. B 45, *B*), the underground terminus of the Chemin de Fer de l'Etat, in its N.E. corner, adjoining the Quai d'Orsay. From the N. side of the Esplanade the *Pont Alexandre-III* (p. 96) crosses the Seine to the Champs-Elysées. In the central avenue is a monument commemorating *General Galliéni* (1849–1916), the defender of Paris in 1914, by Jean Boucher.

The ***HÔTEL DES INVALIDES** (Pl. R 41, *B*) was founded by Louis XIV in 1671–74 as a home for disabled soldiers, the first of its kind, and at one time housed as many as five and even seven thousand pensioners. At the outbreak of the Great War there were only about twenty inmates, but since then their number has increased enormously. Built from the designs of *Libéral Bruant,* and continued by *Hardouin Mansart,* the Invalides was restored under Napoleon I and Napoleon III and now covers an area of about 31 acres. The chief things to see are the **Musée de l'Armée** (Rte. 20) and Napoleon's tomb. The Invalides is the headquarters of the military governor of Paris.

The *Hôtel des Invalides* and the *Dome,* with *Napoleon's Tomb* (entrance in the Place Vauban), are open on Sun., Tues., Wed., and Thurs., from 1 to 4 or 5; adm. free on Sun. and Thurs., 1 fr. on Tues. and Wed. The Tomb is open also on Fri. (free), Apr.-Aug. inclusive. For admission to the *Musée de l'Armée* and the *Galerie des Plans-Reliefs,* see p. 243.

Passing through the iron entrance-gates, we enter the FORECOURT, with its radiating flower-beds, situated between the façade of the Invalides and the Esplanade, from which it is separated by a ditch. Facing the Esplanade is a row of forty pieces of captured artillery, of which those on gun-carriages form the *Batterie Triomphale.* This consists of two Austrian cannon, eight Prussian, two Dutch, one from Wurtemberg (a fine specimen), one Venetian, two Russian howitzers from Sebastopol, and two Algerian mortars. Arranged on either side of each half-battery are twenty unmounted pieces.—On either side of the court, separated from the Hôtel by a sunk-fence, are two little gardens. In the flower-bed to the left of the entrance is a statue of *Prince Eugène de Beauharnais* (1781–1824), by Dumont.

The plain and dignified FAÇADE is 230 yds. long and has no less than 133 windows in its three stories. Flanking the entrance are statues of Mars and Minerva, by *Guillaume Coustou* (1735), who was responsible also for the bas-relief


Metro La Tour Maubourg
Gare des Invalides et Metro Invalides
Ecole Militaire
Champ de Mars
Square de La Tour Maubourg
Esplanade
Ste du Pt Lugagne
Boulevard des Invalides
Entrée
Place de Paris
Gouvt Militaire de Paris
Galerie du Nord
Cour d'Angoulême
Gribeauval
Anciens Puits
Salle Rieber
Salle Marguerite
Salle Murat
Salle Desaix
Salle Turenne
Salle Duguay-Trouin
Salle Richelieu
Cour d'Honneur
Musée de l'Armée
Musée de l'Armée (Section Historique)
Cour d'Austerlitz
Jardin du Gouverneur
Cour de la Victoire
Cour de la Valeur
Escalier allant au 1er Etage
Escalier allant aux 1er et 2e Etage
Galerie du Midi
Corridor de Bayonne
Eglise St Louis
Infirmerie
Entrée
Entrée
Entrée
1 Crypte à ciel ouvert et Tombeau de l'Empereur
2 Chapelle St Augustin
3 Tombeau de Vauban
4 Chapelle St Ambroise
5 Sanctuaire (à la voûte, peintures de Coypel.)
6 Chapelle St Grégoire
7 Tombeau de Turenne
8 Chapelle St Jérôme
9 Dalles du Tombeau de Ste Hélène
Av. de Tourville
Tram
Gare Montparnasse

above the central door of Louis XIV on horseback, accompanied by Justice and Prudence. By the two corner-pavilions are four groups of conquered nations by *Desjardins*, removed from the Place des Victoires, and a clock with figures of Time and Study.

The Cour d'Honneur, 140 by 68 yds., is bordered with galleries containing casts and adorned with unfinished frescoes (the Military Annals of France), begun by *Bénédict Masson* in 1867 and restored in 1913. On the side opposite the entrance is the door of the church of St-Louis (see below), above which are *Seurre's* original bronze statue of Napoleon, formerly on the Vendôme Column (p. 6), and an astronomical clock (1781). On either side of the church-door are dingy copies of Raphael's frescoes in the Stanze of the Vatican (1843). In the courtyard are the railway coach in which the Armistice was signed on Nov. 11th, 1918 (p. 381), captured German aircraft, etc. On either side are the entrances to the **Musée de l'Armée** (p. 243; weapons and armour on the W., historical collection on the E.).

The **Church of St-Louis,** or chapel of the Invalides, was built by Bruant at the same time as the rest of the hospital. The interior is decorated with captured flags, standards, and ensigns from Africa, Morocco, the Crimea, Italy, etc. On the night of May 30th, 1814, at the moment of the Allies' entry into Paris, Marshal Sérurier, governor of the Invalides, ordered 1400 enemy flags to be burned in the courtyard. Those remaining (about 450, including those in the museum and round the emperor's tomb) come from the Senate and the Chamber of Deputies or are trophies of later wars. At the beginning of the left aisle is the *Chapelle du Soldat de la Grande Armée* in which are deposited the tablets, palms, and other offerings brought from the Tomb of the Unknown Soldier (p. 16). Farther on is the hearse used to transport Napoleon's remains at St. Helena, and, near the end of the aisle, the monument to French Airmen who lost their lives in the Great War, by Monard. On the pillars are monuments to marshals of France and governors of the Invalides. The *Chapelle Napoléon*, at the end of the right aisle, contains three stone slabs from the tomb at St. Helena, the copper coffin and the velvet pall used for the removal of the remains in 1840, and a plaster mask of Napoleon made by Antommarchi. The stained glass behind the high-altar separates the church from the Dôme des Invalides.

In the *Vaults* are the tombs of marshals and generals of France, including Turenne (d. 1675), Bertrand (d. 1844), and Grouchy (d. 1847). Here, too, are buried the hearts of Vauban (d. 1707), Kléber (d. 1800), and La Tour d'Auvergne (d. 1800; "the first grenadier of the Republic").

From the Cour d'Honneur we pass through the Corridor de Metz (on the right as we leave the church) to the Place Vauban, in which is the entrance to the Dome and Napoleon's tomb.

The ***Dôme des Invalides,** begun by *J. Hardouin-Mansart* in 1675 and finished only in 1735, forms the S. extension of the church of St-Louis, to which it was added as a chapel royal. It is separated from the Place Vauban by a large courtyard enclosed by handsome iron railings. The Dôme des Invalides is generally considered the finest religious building erected in France since the Renaissance. In the niches on the

ground-floor are statues of Charlemagne and St. Louis. The ribbed dome is roofed with lead, adorned with gilded trophies, and crowned with a flèche 345 ft. above the ground.

The ***Interior,** 184 ft. square, is in the form of a Greek cross. The most striking features are its admirable proportions, its sculptures, and its mosaic pavements. In the centre is a large circular opening guarded by a balustrade and overlooking the tomb of Napoleon in the crypt (see p. 156). The pendentives of the cupola are painted with the four Evangelists, and in the cupola itself is St. Louis presenting to Christ the sword with which he conquered the enemies of religion, by *Charles de Lafosse.* On the entablature below the windows are sculptured medallions of kings of France, and above the windows are paintings of the apostles.

As we walk round the chapels, beginning on the right of the entrance, the first is the CHAPELLE ST-AUGUSTIN, with the tomb of Joseph Bonaparte, King of Naples (d. 1844). —Tomb of Vauban (d. 1707), with statues of Science and War, by *Etex;* above the doors are bas-reliefs of St. Louis founding the Quinze-Vingts and the Fall of Damietta.—CHAPELLE ST-AMBROISE.—CHAPELLE ST-GRÉGOIRE, with the tomb of Turenne (d. 1675).—CHAPELLE ST-JÉRÔME (restored). Tomb of Jérôme Bonaparte, King of Westphalia (d. 1860), by *Guillaume,* and the tomb of his eldest son.

On either side of the altar is a staircase descending to the CRYPT (adm. only by permission of the Gouverneur des Invalides, the Ministre de la Guerre, or the Ministre des Beaux-Arts). The church of St-Louis is seen through the glass door. The bronze door of the crypt is flanked with colossal statues of Civil and Military Power, by *Duret.* The inscription on the impost may be translated: "I desire that my ashes rest on the banks of the Seine, in the midst of the French people whom I have loved so dearly." The ***Tomb of Napoleon,** 13 by 6½ ft., and 15 ft. high, is of antique red granite from Finland and was presented by Tsar Nicholas I. It rests on a pedestal of green granite from the Vosges and is surrounded by a gallery with ten bas-reliefs after *Simart.* Facing the sarcophagus are twelve colossal figures representing the chief victories of the Emperor, *Pradier's* last work, between which are six trophies of fifty-four flags taken at the Battle of Austerlitz. The *Statue of Napoleon in his coronation robes, 8½ ft. high, is by *Simart.* In front is a reliquary containing the hat worn by the Emperor at Eylau, the sword he carried at Austerlitz, his grand chain of the Legion of Honour, and other relics.

On the left side of the garden, as we leave the Dôme, is a monument, by Hulot (1925), to heroes of the Médaille Militaire (1914–18).

The district to the W., between the Invalides and the Champ-de-Mars (p. 158), is intersected by the Boul. de la Tour-Maubourg and by the wide Av. de la Motte

Picquet, Av. Bosquet, and Av. Rapp. Between the Quai d'Orsay and the Rue de l'Université are the *Ecole d'Application des Ingénieurs des Tabacs* (Pl. B 40, *B*), the *Magic City* (Pl. B 40, *B*; p. 1), the *Station de Météorologie* (Pl. B 35, *B*), the *Garde-Meuble* (State Depository; Pl. B 35, *B*), a large collection of tapestry and furniture belonging to the state, and the *Dépôt des Marbres*. In the Rue St-Dominique are the unattractive church of *St-Pierre-du-Gros-Caillou* (Pl. B 40, *B*), built by Godde in 1830-40 and named after a boundary stone, and the *Hospice Leprince*. The *Panthéon de la Guerre* (open 9–6; adm. 1 fr.), at 148 Rue de l'Université, is a panorama of patriotic interest, including 6000 portraits, by Carrier-Belleuse, Gorguet, and many assistants.

The E. side of the Invalides, the charming domestic architecture of which contrasts with the formal façade on the Esplanade, is skirted by the Boulevard des Invalides (Pl. R 41–48, *B*). On the left diverge the Rue de Grenelle (p. 151) and the Rue de Varenne (p. 152). Near the beginning of the latter is the Musée Rodin (Rte. 29). Farther on in the boulevard are a statue of the author *François Coppée* (1842–1908), by De Chastenet (1910), and the church of **St-François-Xavier** (Pl. R 42), built by Husson and Uchard (1875), more or less in the Renaissance style, with two little domed towers flanking the façade. In the Rue Duroc (r.) is the *Blind Asylum* or *Maison des Aveugles* (Nos. 5–9; Wed., 2–4), built in 1907, with a sale-room, workshops, museum, and library. The *Institut National des Jeunes Aveugles* (Pl. R 43), on the right side of the boulevard, was founded by Valentin Haüy in 1793 and transferred to this building in 1843.—The Boul. des Invalides ends at the Rue de Sèvres (p. 152) and is continued by the Boul. du Montparnasse (p. 163). The Café des Vosges, at the corner, was a favourite haunt of Coppée (see above).

The Avenue de Tourville (Pl. R 42, 37), leading W. from the Boul. des Invalides to the Champ-de-Mars, passes between the Dôme des Invalides and the *Place Vauban*, from the S. side of which radiate the Av. de Villars, the wide Av. de Breteuil, and the Av. de Ségur.

The Avenue de Breteuil (Pl. R 42, 43) crosses the *Place de Breteuil*, in which rises a lofty monument to *Pasteur* (1822–95), by Falguière and Charles Girault, erected in 1904 by national subscription. At the end of the Av. de Breteuil begin the Boul. Garibaldi (p. 158) and the Boulevard Pasteur (Pl. R 44), with the *Lycée Buffon* on the right.

In the part of the Rue de Sèvres (comp. p. 152) between the Av. de Breteuil and the Boul. des Invalides are (l.) the *Hôpital des Enfants-Malades* (Pl. R 43), founded by Languet de Gergy (p. 143) in 1724, and the *Hôpital Necker* (Pl. R 43), once a Benedictine nunnery, founded in 1779 by Louis XVI, directed at one time by Mme Necker, and rebuilt in 1840.

From the Place de Breteuil the Av. de Saxe leads N.W. to the *Place de Fontenoy* (Pl. R 37), situated in front of the huge courtyard of the Ecole Militaire, and decorated with a monument to French soldiers and sailors who have died for their country. The **Ecole Militaire** (Pl. R 37), a handsome structure covering an area of 29 acres, was built by Gabriel for Louis XV and enlarged in 1856. It is separated from the Place de Fontenoy by a fine 18th cent. railing. The school was founded by Louis XV in 1751 for the training of noblemen as army officers; after 1792 it was used as barracks; and it is now occupied by the *Ecole Supérieure de Guerre*, or staff college. The chief features of the interior are a handsome staircase and the Salle des Maréchaux, which has charming gilded woodcarving.

Between the Ecole Militaire and the Seine lies the **CHAMP-DE-MARS** (Pl. R 31, 26, *B*), about 1000 yds. long and from 200 to 500 yds. wide. It was laid out about 1770 as a parade-ground and made into a park in 1913–14, with flower-beds and avenues in the French style.

Here were held numerous festivals, the most famous of which was the Fête de la Fédération on July 14th, 1790, when the king, the Assembly, and the delegates from the provinces and the army took the oath at the Autel de la Patrie to observe the new Constitution; the 'Champ de Mai,' held by Napoleon on his return from Elba; and the International Exhibitions of 1867, 1878, 1889, 1900, and 1925. Bailly, president of the Constituent Assembly, was brutally executed here in 1793, and Capt. Dreyfus was publicly degraded here in 1894.

At the river end of the Champ-de-Mars, facing the Trocadéro, rises the ***Eiffel Tower** or *Tour Eiffel* (Pl. R 26, *B*), 984 ft. high, the tallest structure in the world (Woolworth Building at New York 750 ft.; Washington Obelisk 555 ft.; Great Pyramid 450 ft.), dominating the W. end of Paris.

The tower was constructed by the engineer Alexandre Eiffel in 1887–89. It weighs 7000 tons and is composed of 12,000 pieces of metal, fastened by 2,500,000 iron rivets. The base of the tower is supported by four huge masonry piers, sunk 30–45 ft. in the ground, the surface of each measuring 31 sq. yds. The ascent, which is not recommended in misty, windy, or cold weather, is made in lifts (the first platform may be reached also by staircases). The lifts start working at 10 a.m. from the first Sun. in spring till Nov. 2nd and convey visitors to the top for 6 fr., to the second platform (where lifts are changed), 4 fr. On the first platform (lift 2½ fr., Sun. and holidays 1½ fr.) are a restaurant, theatre, and other attractions. The first platform is 187 ft. from the ground, the second 377 ft., and the third 902 ft. On the last platform is a pavilion with room for 800 people. The *View, extending over a radius of 60 m. from Paris, is usually clearest about 1 hr. before sunset. At the top of the tower is a powerful wireless installation.

To the S.W. of the Champ-de-Mars, opposite the Pont de Passy, where the Quai d'Orsay becomes the Quai de Grenelle (p. 96), is the Boulevard de Grenelle (Pl. R 27, 33), which is continued to the E. by the Boulevard Garibaldi (Pl. R 38). At the junction of these boulevards is the *Place Cambronne* (Pl. R 33). Here are two little gardens: the Square Cambronne; and the Square Alexandre-Cabanel, with a statue of *Garibaldi* (1807–82) and a medallion of his two sons, killed on the French front early in the Great War.

The chief point of interest in the district to the S.W. of the Ecole Militaire is the new **Imprimerie Nationale** (Pl. R 19), or government printing-works, in the Rue de la Convention, in front of which is a bronze statue of Gutenberg, by *David d'Angers*. Visitors are admitted to the workshops on Thurs. at 2.30, on previous application.

The State Press, established in the Louvre by Louis XIII in 1640, was transferred to the Hôtel de Penthièvre at the Revolution, to the Hôtel de Rohan (p. 46) in 1809, and to its present premises in 1925. It employs more than 1750 workers, of both sexes.

Facing the Imprimerie is *St-Christophe-de-Javel*, a church (still unfinished) dedicated to the patron saint of travellers and sportsmen and decorated outside with frescoes on cement, by Maurice Denis, of St. Christopher as the averter of accidents. In this quarter also are the *Hôpital Boucicaut* (Pl. R 24) in the Rue de Lourmel, a model hospital with 150 beds; and the monument to *Emile Zola* (1840–1902) at the junction of the Av. Emile-Zola and the Rue Violet (Pl. R 28).

18. THE SOUTHERN QUARTERS.

MÉTRO stations: *Montparnasse* (line 4 and Nord-Sud); *Vavin* (line 4); *Raspail* and *Denfert-Rochereau* (lines 4 and 5); *Mouton-Duvernet*, *Alésia*, and *Porte d'Orléans* (line 4); *Pasteur* (line 5 and Nord-Sud); *Maine*, *Edgar-Quinet*, and *St-Jacques* (line 5); *Italie* (lines 5 and 6).—TRAMWAYS and OMNIBUSES, see Appx., pp. 1–8.

The quarter lying E. of the S. part of the Boul. St-Michel (p. 124) and S. of the Quartier Latin (p. 111) contains a notable number of scientific institutions. To the S.E. of the Place Rostand (p. 124) diverges the RUE GAY-LUSSAC (Pl. R 63, 64, *G*), in which, at the corner of the Rue St-Jacques (see below), is the *Institut Océanographique* (Pl. R 64, *G*), founded by Prince Albert I of Monaco in 1910. Adjacent are the *Institut de Géographie*, founded by Marquis Arconati-Visconti (1923), and, in the Rue Pierre-Curie, the *Institut du Radium* (1913). At 41 Rue Gay-Lussac is the *Musée Pédagogique* (Pl. R 64, *G*; Tues. and Fri. 10–11.30, 2–5), with a library of 50,000 vols. (open on week-days). The Rue Gay-Lussac ends at the Rue Claude-Bernard and Rue d'Ulm. At the corner (45 Rue d'Ulm) is the *Ecole Normale Supérieure* (Pl. R 69, *G*), established in 1795 for the training of secondary schoolmasters and university professors and numbering many famous men among its ex-pupils. On the wall of the building are a medallion of Pasteur and an inscription commemorating his chief discoveries and the site of the laboratory where he worked from 1864 to 1888.

To the S.W. of the Institut Océanographique (see above) is the winding and picturesque RUE ST-JACQUES, the old Roman road which in mediæval times was the main thoroughfare of the left bank, lined with the shops of the printers and booksellers. No. 218 occupies the site of the house of Jean de Meung, part-author of the 'Roman de la Rose' (c. 1300). *St-Jacques-du-Haut-Pas* (Pl. R 64, *G*), a bare and sombre 17th cent. church founded by Gaston d'Orléans, brother of Louis XIII, was the favourite church of the Jansenists, and here the Abbé de St-Cyran (d. 1643), the Marquise de Sablé (d. 1678), and the Duchesse de Longueville (d. 1679) were buried. No. 254, at the corner of the Rue de l'Abbé-de-l'Epée, is the *Deaf and Dumb Asylum* (*Institution des Sourds-Muets*; Pl. R 64), founded by the Abbé de l'Epée about 1770 and taken over by the state in 1790; the building, once the seminary of St-Magloire, was reconstructed by Peyre in 1823. Visitors are admitted on Tues., 2–4, by permission of the director. In the courtyard is a statue of the Abbé, by Félix Martin, a deaf-and-dumb sculptor (1789). The elm is said to have been planted by Henri IV and to be the oldest tree in Paris.—A little farther on (Nos. 269 and 269bis;

l.) is the *Schola Cantorum* (visitors admitted; gratuity), a free conservatoire of singing and music (concerts, see p. li), established by Vincent d'Indy, the composer. This succeeded a monastery of English Benedictines founded in 1674 by Marie de Lorraine, abbess of Chelles, the sole remains of which are a 17th cent. room and a few traces of the chapel, where James II was buried in 1701 and his daughter Louisa in 1712. The bodies were lost at the Revolution.—At the back of the courtyard of No. 284 (r.) is a door flanked with columns, formerly the entrance to the Crypte du Carmel (p. 160).

No. 8 Rue des Feuillantines is the site of the vanished Couvent des Feuillantines, in the buildings of which Victor Hugo spent part of his boyhood (1808–13; inscription).

At Nos. 277–279 Rue St-Jacques (l.) is the *Val-de-Grâce* (Pl. R 65, 70), once the house of the Benedictine nuns of Val-Profond, whose patroness was Notre-Dame du Val-de-Grâce.

The abbey of Val-Profond, founded near Bièvres in the 11th cent., was afterwards removed to Paris, and the present buildings, including the church, were erected by Anne of Austria in thanksgiving for the birth of Louis XIV. On the suppression of the monasteries in 1790 the abbey became a military hospital In the courtyard is a bronze statue of *Baron Larrey* (1766–1842), the surgeon by David d'Angers.

The church of **Val-de-Grâce,** in the style of St. Peter's at Rome, was built in 1645–65 by *Fr. Mansart* and his successors. The façade is a fine example of the Jesuit style, and the *Dome is usually considered to be one of the most beautiful in France. The church is open on week-days, 12–4.

Interior. The cupola is decorated with a huge painting by *Pierre Mignard*: the Glorification of the Blessed (over 200 figures). The high-altar is a copy of Bernini's in St. Peter's, with six huge twisted columns in Brabançon marble (each of which is said to have cost 10,000 fr.). On the right of the choir is a painting of Anne of Austria. In the old oratory (Chapelle du St-Sacrement), behind the high-altar (r.; apply to the sacristan), is a fresco by *Ph. de Champaigne* of the Holy Communion.—In the church are buried the hearts of Queen Henrietta Maria (daughter of Henri IV of France and wife of Charles I of England), Anne of Austria, and many other royal persons.

The Musée du Val-de-Grâce (entrance 277bis Rue St-Jacques), illustrating military hygiene, consists of five sections, two of which are open to the general public on application to the Director: the *Musée Historique,* with pictures and documents illustrating the treatment of the wounded from the 16th cent. to the present day; and the *Musée du Matériel Sanitaire* (apparatus used in 1914–18).

The Rue du Val-de-Grâce leads W. to the Rue Denfert-Rochereau, at No. 92 in which was the residence of Chateaubriand in 1826–35. At No. 25 is the present entrance to the Crypte du Carmel (open 9–11 and 2–6), a relic of the Carmelite convent destroyed in 1793, to which Louise de La Vallière, mistress of Louis XIV, retired in 1675. Her oratory may still be seen at 17bis Rue Pierre Nicole (on the right of the Rue St-Jacques).

The Rue St-Jacques ends on the S. at the BOULEVARD DE PORT-ROYAL (Pl. Y 60), which continues the line of the Boul. du Montparnasse S.E. from the Carrefour de l'Observatoire (Pl. R 65) to (⅝ m.) the Av. des Gobelins (Pl. Y 65), opposite the Boul. St-Marcel (p. 130). At the W. end, on the S. side, is the *Hôpital de la Maternité* (No. 119; known to the students as 'La Brouille'), which has occupied since 1814 part of the buildings of Port-Royal de Paris, a branch of the Jansenist abbey of Port-Royal-des-Champs (p. 352), suppressed in 1664. In the chapel, built by Lepautre in 1648, is the tomb of Antoine Lemaistre (d. 1658), the first hermit of Port-Royal. Mère Angélique Arnauld (d. 1661) was buried in the nuns' choir (now used as a laundry).

The BOULEVARD ARAGO leads E. from the Place Denfert-Rochereau (Pl. Y 51; p. 165) to (⅛ m.) the Av. des Gobelins (Pl. Y 65). Facing the Rue du Faubourg-St-Jacques is a statue of *Arago* (1786–1853), physicist and astronomer, by Oliva. Farther E. are the *Prison de la Santé* (Pl. Y 56), built in 1868; and the *Hôpital Broca* (Pl. Y 61), for women suffering from venereal disease, opened in 1836. It occupies part of a Franciscan nunnery founded c. 1284 by Margaret of Provence, sister of St. Louis.

We now follow the AVENUE DES GOBELINS (Pl. Y 65, 66) to the S. On the right is the ***Gobelins** (Pl. Y 66), the famous tapestry factory which has been a state institution for over three hundred years. Most of the buildings have retained their 17th cent. aspect. The new museum building with a four-cornered cupola, facing the avenue, was begun in 1914, and is adorned with a haut-relief and caryatids.

The original royal tapestry factory at Fontainebleau was removed to Paris by Henri II. Suspended during the 16th cent. Religious Wars, the industry was revived by Henri IV and installed in 1601 by two Flemish tapestry-weavers, Marc de Comans and François de la Planche, in the buildings of the Gobelins (two brothers, Jean and Philibert Gobelin, who had set up dye-works on the banks of the Bièvre at the end of the 15th cent.). In 1667 Louis XIV added the royal furniture factory, and Lebrun and then Pierre Mignard were appointed as directors. Though the subsequent directors were not always artists, the masterpieces of the factory were inspired by such artists as Coypel, Oudry, and Boucher.—In 1662 the royal carpet factory of the *Savonnerie*, started in 1604 in the galleries of the Louvre and subsequently moved to a 'savonnerie' (soap-factory) at Chaillot (p. 71), was placed under the same management as the Gobelins, and in 1826 its workshops were removed thither.—Part of the Gobelins buildings were burned down by the Commune in 1871.

The exhibition gallery is open daily, except Mon., 1–4 (1 fr.; Thurs. and Sun. free); workshops on Thurs., 1–3.30 (free).

The exhibits in the MUSÉE, which occupies the new wing, are changed from time to time. The main hall on the ground-floor is hung with 17–18th cent. tapestries after *Vouet*, *Teniers*, etc. The small room beneath the stairs contains an old Persian carpet, a tapestry depicting Louis XI raising the siege of Dôle in 1477, and other antique pieces. On the

stairs are large modern tapestries: Brittany, after *Raffaëlli* (1911–17), Béarn, after *Prunier*, the Pyrenees, after *Yartz*. The first floor contains modern tapestries after *Bracquemond, Anquetin, Willette, Rachon*, etc., a collection of sketches and cartoons by *Chéret*, and 18th cent. tapestries. In the galleries are busts of French artists.

In the Cour d'Antin is a marble statue of Lebrun, by *Cordier* (1907). On the left are the two WORKSHOPS, separated by a staircase. The tapestry is woven on high-warp looms, several of which date from the time of Louis XIV. The weaver works on the reverse side of the tapestry, having the painting which he is copying behind him and reflected in mirrors. The average amount of tapestry that a weaver can produce in a day is 2½ sq. inches.—A passage beyond the second workroom leads to a staircase descending to the workshops for Savonnerie carpets.

A covered passage leads hence to the Cour Colbert, with a bronze statue of Colbert, and the CHAPEL, which is hung with two large tapestries (1516–19) after Raphael's Mass of Bolsena and Expulsion of Heliodorus from the Temple. In the frames below are water-colour reproductions of old Flemish, Italian, and Swiss tapestries, designs by Van der Meulen, a red-chalk drawing by Jean Bérain, and sketches for recently executed tapestries.

To the N. of the factory, in the Rue des Gobelins, is a private road (at No. 17), in which (r.) is the *Logis de la Reine Blanche*, an early 16th cent. building on the supposed site of a house of Blanche d'Evreux (d. 1398). No. 7 in the Ruelle des Gobelins, a surprisingly quaint alley at the end of the Rue des Gobelins, is a charming little hunting pavilion of 1735, with sculptured doors, situated in the middle of the 7 acres of allotment gardens cultivated by the employees of the factory. The **Bièvre**, a polluted stream which crosses this quarter and supplies a number of tanneries and dye-works, is now almost entirely covered over.

The Av. des Gobelins ends on the S. at the **Place d'Italie** (Pl. Y 67). On the N. side is the *Mairie of the 13th Arrondissement* ('Gobelins'), built in 1867–77, with a painted frieze of modern celebrities by Gustave Boulanger.

The Place d'Italie is the meeting-point of seven great thoroughfares (comp. the Plan). No. 18 in the BOULEVARD AUGUSTE-BLANQUI, which runs W. to (½ m.) the Boul. St-Jacques (p. 165), is the *Ecole Estienne* (Pl. Y 67), where the arts and crafts of book production are taught.—The RUE BOBILLOT (Pl. Y 67–64), to the S.W. of the Place d'Italie, crosses the *Place Paul-Verlaine*, named after the 'decadent' poet of the Latin Quarter (1844–96). The *Artesian Well* of the Butte-aux-Cailles here is 1920 ft. deep and yields over 1,300,000 gallons daily of chalybeate water, now used for municipal baths (1909).—In the AVENUE D'ITALIE (Pl. Y 72, 74), which runs S. from the Place d'Italie across the quarter of *Maison-Blanche*, is the *Chapelle Bréa*, marking the spot where Gen. Bréa was murdered in June, 1848. The twelve Dominicans of Arcueil were massacred in the street near this spot in 1871.

At the S. end of the Boul. St-Michel, and crossed by the Av. de l'Observatoire (p. 125), is the **Carrefour de l'Observatoire** (Pl. R 65), with a monument to the explorer *François Garnier* (1839–73), by Puech. On the E. are the *Bal Bullier* (p. 1) and

the *Station de Port-Royal*, on the Sceaux railway (p. 350). On the W. is Rude's *Statue of *Marshal Ney*, Prince de la Moskowa (1769–1815; "le brave des braves"), near the spot where the marshal was shot for espousing Napoleon's cause on his return from Elba. Farther S., beyond the boulevards (Pl. Y 50), where the AVENUE DE L'OBSERVATOIRE is crossed by the Rue Denfert-Rochereau, is a monument to *Théophile Roussel* (1816–1903), politician, physician, and philanthropist. Balzac lived in 1830–36 at 3 Rue Cassini and wrote 'Le Peau de Chagrin' here. In the garden at the end of the avenue is a statue of the astronomer *Leverrier* (1811–77), by Chapu, situated exactly on the meridian of Paris and facing due N.

The **Observatoire** (Pl. Y 51, 56) was founded by Louis XIV and built by Claude Perrault in 1667–72.

The four sides of the Observatoire face the cardinal points of the compass, and the latitude of the S. side is the recognized latitude of Paris (48° 50′ 11″ N.). A line bisecting the building from N. to S. is the meridian of Paris (2° 20′ 14″ E. of Greenwich), which was till 1912 the basis for the calculation of longitude on French maps. Besides its regular astronomical duties, the Observatoire is the headquarters of the *Bureau International de l'Heure*, which co-ordinates the calculations of the principal observatories and sends out the correct time by wireless.—Visitors who have obtained permission from the director are shown round on the 1st Sat. of the month, at 2 p.m.

On the 1st floor of the main building are the *Library*, a *Reception Room*, and a *Museum* of instruments, with statues of the astronomers Cassini and Laplace. The *Rotunda* in the base of the W. tower contains articles interesting in connection with the history of astronomy. The room on the second floor, on the pavement of which is traced the Paris meridian, contains old physical and astronomical instruments and busts of French astronomers and navigators.—A shaft descending from the roof of the main building into the catacombs has been used for the study of falling bodies and for Foucault's pendulum experiment.—The *Salle Méridienne* in the E. wing contains Secrétan-Eichens's transit circle, mounted by Leverrier. In the E. cupola, which is made of copper, is the great equatorial telescope of 14 in. aperture; in the W. cupola is Secrétan-Eichens's equatorial telescope.

The isolated pavilions on the S. contain the transit circle presented by R. Bischoffsheim, a large reflector telescope with a silvered mirror of 47¼ in. aperture, the photographic telescope made by Paul and Prosper Henry, and two 'condé' equatorials, the larger of which, mounted by Lœwy and now fitted with a spectroscope, was used in the preparation of the great photographic atlas of the moon (1896–1910).—The meteorological instruments and a sidereal clock which synchronizes the clocks in the various observation rooms are kept in cellars 90 ft. deep, at a temperature of 53° Fahr.

From the Carrefour de l'Observatoire the BOULEVARD DU MONTPARNASSE (Pl. R 65–48, *D*), 1 m. long, diverges to the

N.W. Near its intersection with the Boul. Raspail is the Rue Jules-Chaplain, once the Passage Stanislas, where Whistler opened his academy of painting in 1898, at No. 6. Opposite was the studio of Carolus-Duran. The Boul. du Montparnasse next passes the church of *Notre-Dame-des-Champs* (1867–76), containing unique enamel-paintings of the Stations of the Cross, by Fred. de Courcy. Sainte-Beuve, the critic, died in 1869 at No. 11 Rue du Montparnasse. The boulevard then crosses the *Place de Rennes*, the focus of the English-speaking students' quarter, on the S. side of which is the **Gare Montparnasse** (Pl. R 54, *D*; p. xxvii), the left-bank terminus of the Chemin de Fer de l'Etat.

From the *Place du Maine* (Pl. R 49, *D*), on the S. side of the station, the Boul. de Vaugirard leads W. to the Boul. Pasteur (comp. p. 157). In the Rue Dutot, to the left of the latter, is the **Institut Pasteur** (Pl. R 45), founded by Louis Pasteur in 1887–89 and built by private subscription. It is devoted to research work in hygiene, biology, etc., and to the care of patients bitten by dogs suspected of rabies. In front is a bronze sculpture by Truffot, the shepherd Jupille wrestling with a mad wolf. Jupille, who later became concierge of the institute, was one of the first to be inoculated by the Pasteur method.—In the centre of the building is the *Crypt* (open on 1st and 3rd Sat. of each month, 1–4), built in the Byzantine style and adorned with marbles and mosaics. In the centre is the *Tomb of Pasteur* (1822–95).—Opposite the Pasteur Institute and forming part of it is the *Institut de Chimie Biologique*, founded by the Baroness Hirsch.

The Rue Dutot is continued to the fortifications by the Rue Brancion (Pl. Y 30–27), where horse markets are held on Mon., Wed., and Fri. and dog and bicycle markets on Sundays.

In the Boulevard Edgar-Quinet (Pl. R 54, 55), which runs E. from the Place du Maine to the Boul. Raspail, is the main entrance of the **Cimetière Montparnasse** or *Cimetière du Sud* (Pl. R 55), laid out in 1824 and ranking third in size (45 acres) and interest among the Paris cemeteries.

Section **1:** *Houdon* (d. 1828), sculptor; *Antoine* and *Adrien de Jussieu* (d. 1836, 1853), naturalists; **Baron Gérard* (d. 1837), painter, medallion by Dantan and bas-relief reproductions of his 'Belisarius' and 'Christ'; **François Rude* (d. 1855), sculptor, bust by Cabet and reproduction of his bas-relief on the E. side of the Arc de Triomphe de l'Etoile; *Maindron* (d. 1884), sculptor, statue of Faith by himself.—**2:** *Alexandre Lenoir* (d. 1839), archæologist; **Achille* and *Eugène Deveria* (d. 1857, 1865), painters; *Abbé Grégoire* (d. 1831), revolutionist; *Huysmans* (d. 1907), novelist.—**3:** **Littré* (d. 1884), philologist and philosopher.—**4:** **Orfila* (d. 1853), toxicologist, marble pyramid and medallion; *Monge* (d. 1818), mathematician; **Henri Regnault*, painter, killed at Buzenval in 1871; *Dalou* (d. 1902), sculptor; *Pégoud* (d. 1915), aviator. In the centre of the first four sections is the *Monument du Souvenir*, with a bronze angel by Daillion.—**6:** *Charles Baudelaire* (d. 1867), poet; *Eugène Carrière* (d. 1906), painter.—**7:** **Antoine Etex* (d. 1888), sculptor, marble bust.—**8:** the **Four Sergeants of La Rochelle*, executed in 1822 for joining the Secret Society of the Carbonari, a broken column on a grass mound.—**9:** *Jules Sandeau* (d. 1883), novelist and

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dramatist; *Emm. Chabrier* (d. 1894), composer, bust by Meunier; *François Coppée* (d. 1908), writer.—**10:** *Ducis* (d. 1816), the translator of Shakespeare; *Fantin-Latour* (d. 1904), painter.—**11:** *Edgar Quinet* (d. 1875), writer and philosopher; *Leverrier* (d. 1877), astronomer; *Cham* (*Comte de Noé*; d. 1879), caricaturist; *Charles Garnier* (d. 1898), architect of the Opéra.—**12:** *Bouguereau* (d. 1906), painter.—**13:** *Théodore de Banville* (d. 1891), poet; *Camille Saint-Saëns* (d. 1921), composer; *Emile Faguet* (d. 1916), critic and writer.—**14:** *Pierre Larousse* (d. 1875), editor of the famous dictionary, fine bronze bust by Perraud; **Henri Martin* (d. 1883), historian; *Sœur Rosalie* (d. 1856), the 'mother of the poor.'—**15:** **Dumont d'Urville* (d. 1842), traveller, red pyramid erected by the Société de Géographie and bust by the elder Dantan.—**17:** *Sainte-Beuve* (d. 1869), poet and critic, bust by J. de Charmoy; *Leconte de Lisle* (d. 1894), poet; *Jules Breton* (d. 1898), painter, bust by Houssin.—**18:** *Aristide Boucicaut* (d. 1879) and *Mme Boucicaut* (d. 1887), founders of the 'Bon Marché.'—**19:** *Augustin* and *Amédée Thierry* (d. 1856, 1873), historians; *F. Brunetière* (d. 1906), editor and critic.—**20:** *Ruhmkorff* (d. 1877), physicist.—**22:** *Catulle Mendès* (d. 1909), littérateur, monument by Maillard and Desmoulins.—**26:** *César Franck* (d. 1890), composer, medallion by Rodin; monument to the *Soldiers killed in the Franco-Prussian War*; *Guy de Maupassant* (d. 1893), novelist.—**27:** Monument by J. de Charmoy to the poet *Baudelaire* (d. 1867, buried in Sect. 6); *Victims of Duty* (policemen; 1884); **Boulay de la Meurthe* (d. 1840), politician, bust by David d'Angers; *Goubet* (d. 1902), inventor of submarines; *Victims of Duty* (firemen; 1882); *Victims of the Commune* (1871).—**28:** **Col. Herbinger* (d. 1886), bronze bust by Etex; *Auguste Bartholdi* (d. 1904), sculptor, bronze monument by himself.—**29:** *Barbey d'Aurevilly* (d. 1889), writer.

From the Av. de l'Observatoire (p. 125) a portion of the Rue Denfert-Rochereau leads S.W. to the **Place Denfert-Rochereau** (Pl. Y 51), a busy centre of traffic. Known as the Place d'Enfer until 1871, it received its present name in honour of the brave defender of Belfort, Col. Denfert-Rochereau (1823–78).

In the centre is the *Lion of Belfort*, a reduced copy of Bartholdi's splendid sculpture at Belfort. In a garden on the right are a statue of *Raspail* (1794–1878), naturalist and radical politician, by the brothers Morice, and a monument to *Ludovic Trarieux* (1840–1904), a partisan of Dreyfus and founder of the Ligue des Droits de l'Homme, by Jean Boucher (1907). In a garden on the left is a monument to *Charlet* (1792–1845), the painter, by Charpentier.

The Boulevard St-Jacques (Pl. Y 51, 56) runs E. from the Place Denfert-Rochereau to be continued by the Boul. Auguste-Blanqui (p. 162). At the beginning (r.) is the *Paris-Denfert Station* on the Sceaux railway (p. 350). In the Rue de la Tombe-Issoire (r.) is the church of *St-Dominique* (1913–21), by Gaudibert, a successful essay in the use of reinforced concrete. The Rue Ferrus, at the end of the boulevard, leads to the *Asile Ste-Anne* (Pl. Y 57), a huge asylum for the insane of both sexes, built in 1861–76.

On the S.W. side of the Place Denfert-Rochereau, in one of the octroi pavilions of the old Barrière d'Enfer (1784), is the main entrance to the **Catacombs** (Pl. Y 51). The catacombs are a vast series of underground, rat-infested quarries dating from the time of the Romans and extending from the Jardin des Plantes to the Porte de Versailles and even into the suburbs of Montrouge, Montsouris, and Gentilly. Some of them are still worked. In the 18th cent., owing to numerous subsidences, engineers were employed to render them

secure, and they were then converted into a charnel-house for bones removed from the Cimetière des Innocents and other disused Paris graveyards. Among the remains transferred hither were those of Mme de Pompadour (d. 1764) and of victims of the massacres under the Terror.—Visitors are escorted round the catacombs on the 1st and 3rd Sat. of each month at 2 p.m.; tickets (1 fr.) are issued at the entrance in the Place Denfert-Rochereau. The tour lasts about 1 hr. (warm clothing desirable). After being provided with candles (50 c. each), visitors descend a spiral staircase and follow a narrow passage for about 10 or 12 minutes, leading to the huge charnel-house (ossuaire), which is said to contain the remains of nearly three million persons and consists of a labyrinth of galleries lined with bones and rows of skulls. The exit is in the Rue Dareau (Pl. Y 52, 57).

The Avenue d'Orléans (Pl. Y 51–48), which runs S. from the Place Denfert-Rochereau, is the chief thoroughfare of **Petit-Montrouge**, a typical middle-class quarter. Grand-Montrouge lies beyond the Porte d'Orleans. On the left of the avenue is the *Hospice La Rochefoucauld*, a 'maison de retraite' founded by the Frères de la Charité under the title of Maison Royale de Santé.

The Rue Mouton-Duvernet leads (r.) to the *Place de Montrouge* (Pl. Y 46), with the *Mairie of the 14th Arrondissement* ('Observatoire'). In front is a monument, by Baffier, to *Michael Servetus* (1509–53) physician and theologian, burned for heresy at Geneva.

At the Carrefour des Quatre-Chemins, farther on in the Av. d'Orléans, is *St-Pierre-de-Montrouge* (Pl. Y 47), built by Vaudremer in 1864–72 in the style of the Italian basilicas of the 5–11th cent., with a tower 165 ft. high.

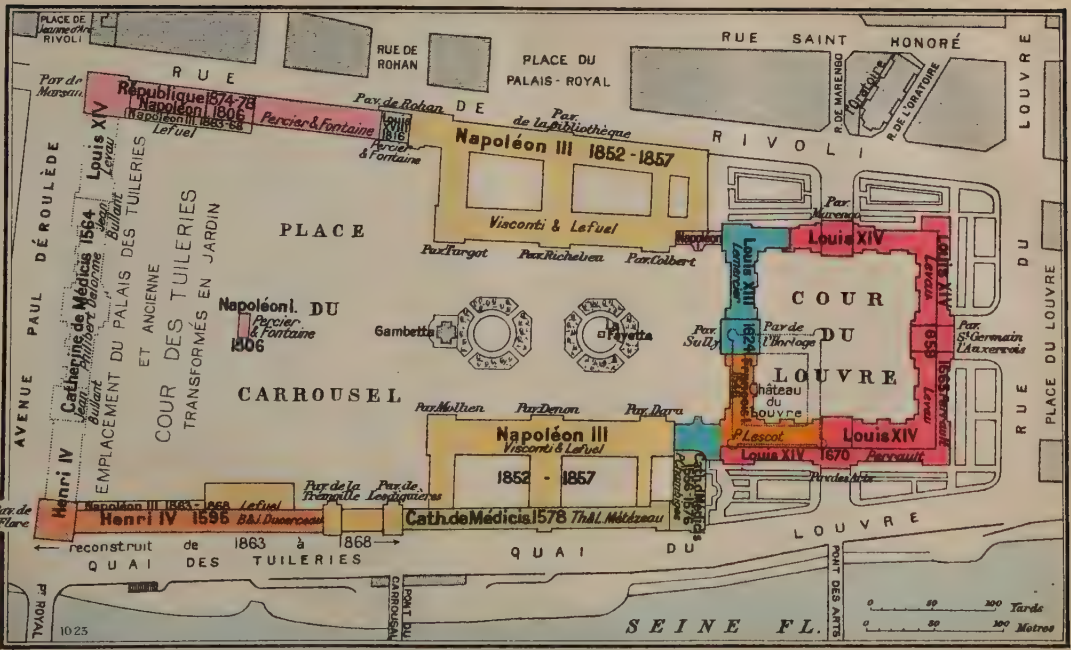
The Av. du Parc de Montsouris leads due S. from the Place Denfert-Rochereau to (⅝ m.) the **Parc de Montsouris** (Pl. Y 58), 40 acres in area and intersected by both the Sceaux and the Ceinture railways.

Facing the entrance is '1789,' a bronze sculpture by Pâris. Turning to the left and passing under the railway, we descend to the *Lake* and follow its right bank, which is adorned with sculptured groups. At the end of the lake, on the other side of the stream, are a shelter pavilion (band in summer) and the Pavillon du Lac, a café-restaurant. Ascending on the right of the *Cascade* and leaving to the left the path to the Cité Universitaire station (r., the Quarry, a marble group by Boucher), we cross the Ceinture railway. On the right is the *Bardo*, a reproduction of the Bey's palace at Tunis (view), which was made for the Exhibition of 1867 and is now used as a municipal meteorological observatory. Descending to the right of the Bardo and passing (l.) between sculptures we reach the *Pyramid* erected to the memory of the Flatters Expedition, massacred by the Tuareg in 1881 while surveying for the Trans-Saharan railway. Thence we return to the main entrance.

The *Réservoir de Montsouris* or *Réservoir de la Vanne* (Pl. Y 53), supplied from the rivers Vanne and Loing, is the largest in Paris, 10 acres in area and holding 55 million gallons of water. Visitors are allowed to inspect the reservoir; the entrance is in the Rue de la Tombe-Issoire.

Facing the park, on the opposite side of the Boul. Jourdan, is the *Cité Universitaire* (Pl. Y 54), a group of hostels for students, founded by Emile Deutsch de la Meurthe in 1923.

HISTORICAL PLAN OF THE LOUVRE


PLACE DE Vaucanson RIVOLI
RUE DE ROHAN
PLACE DU PALAIS-ROYAL
RUE SAINT HONORÉ
R. DE MARENGO
R. DE L'ORATOIRE
L'Oratoire
RUE DE RIVOLI
Par de Marsan
République 1874-78
Napoléon I. 1806
Napoléon III 1863-68
Lefuel
Louis XIV
Percier & Fontaine
Pav. de Rohan
Louis XIII 1816
Par de la Bibliothèque
Napoléon III 1852-1857
Visconti & Lefuel
Par Marengo
Louis XIV
Louis XIV Lescot
Louis XIV Lescot
Louis XIV Lescot
Par Turgot
Pav. Richelieu
Par Colbert
Napoléon
Louis XIV
Catherine de Médicis 1564
Jean Bullant
Philibert Delorme
Louis XIV Lemercier
Louis XIV Lemercier
Louis XIV Lemercier

III. THE LOUVRE AND OTHER GREAT COLLECTIONS.

With the exception of the Musée de l'Armée, the Musée Cluny, the Musée du Luxembourg, and the Musée Rodin, the great public collections of Paris here described, after the Louvre, in the alphabetical order of their names, are situated on the N. side of the river. All (with the exception of the Musée des Arts Décoratifs and the Musée Rodin) are closed on Monday and in some cases on Tuesday morning; but all (with the exception of the Bibliothèque) are open on Sunday, and nearly all on the other days of the week as well. Exact details as to days and hours and as to charges for admission will be found in the table at the end of the volume.

In addition to the collections in the present section, the visitor may be reminded of the Musée Cernuschi, the Musée Galliera, the Musée des Archives, the Musée de la Légion d'Honneur, the War Museum at Vincennes, and the scientific museums at the Jardin des Plantes, as well as the important collections at Chantilly, Fontainebleau, St. Germain, and Versailles.

19. THE LOUVRE AND ITS COLLECTIONS.

Métro stations: *Palais Royal* (lines 1 and 7), for the main entrance; *Louvre* (line 1) for the E. entrances.—Omnibuses and Tramways, see Appx., pp. 1–8.

The ****LOUVRE** (Pl. B 60, 65, *D*), situated between the Rue de Rivoli on the N. and the Seine on the S., is the most important public building in Paris and one of the largest (40 acres) and most magnificent palaces in the world, the construction of which extended over three centuries. Its great architectural and historical interest, however, is apt to be overshadowed by the renown of the art-collections which it contains.

History. The name of the Louvre is derived by some from an early wolf-hunters' rendezvous known as 'Lupara' or 'Louverie,' by others from a 'Louver' or blockhouse built on the site by Childeric or Clovis when besieging Lutetia. It first appears in history as a small but strong fortress, built about 1204 by *Philip Augustus* and enlarged and made more habitable by *Charles V* (1364–80). White and green lines on the pavement in the S.W. angle of the Cour du Louvre now show the ground-plan of this simple structure, with its four corner-towers and central keep. *Francis I* (1515–47) determined to rebuild the Louvre as a Renaissance palace, and his architect *Pierre Lescot* pulled down the keep and rebuilt the W. and S. sides of the old fortress, retaining its solid foundations, which are still to be seen beneath the Salle des Cariatides and Salle de la Vénus de Milo. The work went on under *Henri II* (1547–59) and his successors. *Catherine de Médicis*, his widow, began the long gallery facing the river in order

to connect the Louvre with her new palace at the Tuileries, and carried it as far as the Pavillon de Lesdiguières. Under *Henri IV* (1589–1610) an upper story was added to this gallery, which was extended to the Pavillon de Flore. In the reign of *Louis XIII* (1610–43) the work was energetically taken up by Card. Richelieu, whose architect, *Jacques Lemercier*, in order to quadruple the area of the original mediæval castle, demolished its two remaining sides, prolonged Lescot's wing to the N., and began the N. side of what is now the Cour du Louvre. The quadrangle was completed, at Colbert's orders, during the minority of Louis XIV by *Louis Levau*, *Charles Lebrun*, and *Claude Perrault* (1667), the design for the exterior E. façade being due chiefly to Perrault (p. 169). The king now turned his attention to Versailles, and in 1679 the Louvre was left unfinished, partly roofless and surrendered to ignoble uses. It was saved from utter ruin by *Gabriel*, who was commissioned in 1754 by *Louis XV* (1715–74) to repair and renovate the palace. Nothing was done under the First Republic, but under the First Empire the W. part of the gallery on the N. side of the Place du Carrousel (from the Pavillon de Marsan to the Pavillon de Rohan) was erected by *Percier* and *Fontaine*, the architects of *Napoleon I* (1804-15). Under *Napoleon III* (1852–70) *Visconti* and *Lefuel* built the vast blocks which now enclose the Place du Carrousel on the N. and S. and added or altered other portions of the edifice. Finally the Pavillon de Marsan and Pavillon de Flore have been rebuilt since their destruction by fire under the Commune.

Catherine de Médicis took up her residence in the new palace after the death of her husband Henri II. Here Margaret of Valois, sister of Charles IX, was married to the Protestant Henry of Navarre (afterwards Henri IV), and here, five days later, Catherine de Médicis extorted from Charles IX the order for the Massacre of St. Bartholomew (Aug. 25th, 1572). In 1591, during the wars of the League, the Duc de Mayenne hanged three members of the ' Council of Sixteen ' in the Salle des Cariatides (p. 177). After the assassination of Henri IV in 1610 his body lay in state in the same hall. Louis XIII divided his time between the Louvre and St. Germain, and after his death Henrietta Maria, the widowed queen of Charles I of England, found a refuge in the Louvre. In 1658 Corneille's tragedy of ' Nicomède ' was performed by command of Louis XIV in the Salle des Gardes (now the Salle des Cariatides). Anne of Austria died in the Louvre in 1666. In 1793 the Musée de la Republique (see p. 170) was opened in the Louvre, and since that date the palace has been a national art-gallery and museum. In 1796-1806 the Salle des Cariatides was the scene of the public meetings of the Institut de France. During the revolution of 1830 the Louvre was stormed by the mob and it was set on fire in 1871 by the Communards, fortunately without suffering irremediable damage.

Among the ancient mansions demolished to make way for the extensions of the Louvre, the most famous was the *Hôtel de Rambouillet* (on the site of the Pavillon Richelieu), where the Marquise de Rambouillet lived from 1607 to 1665 and where she held her salon, the first and perhaps the most famous of all.

The buildings of the Louvre consist of two main divisions : the **Old Louvre,** comprising the buildings round the Cour du Louvre or E. courtyard, and the **New Louvre,** the modern buildings N. and S. of the Place du Carrousel, together with the wings stretching W. to the pavilions of the Tuileries.

On the W. side of the Cour du Louvre, to the S. of the Pavillon Sully (formerly de l'Horloge), is the oldest existing part of the palace, begun under Francis I and finished under Henri II by *Pierre Lescot*, with sculptural decorations by *Jean Goujon* and *Paul Ponce*. This portion of the building ranks among the finest creations of the French Renaissance. The two lower stories of the adjoining half of the S. side of the court are likewise Lescot's work. The N. half of the W. façade and part of the N. façade were designed by *Lemercier* in imitation of Lescot; the caryatids on the Pavillon Sully

are by *Jacques Sarrazin*. The remainder of the court was built after 1660 by *Levau*. The uppermost stories on the N., E., and S. sides, quite incongruous with Lescot's charming attic, were added in the 17th and 18th cent. to bring them to the height of the great colonnade that now forms the exterior E. façade of the Old Louvre. This famous colonnade, with 52 Corinthian columns and pilasters, was designed in 1667–70 by *Claude Perrault*, the physician. Though admired for its 'elegance and propriety' as a façade, it was designed without due regard to dimensions, and a new outer façade had to be built on the S. side of the Old Louvre to meet its projecting S. end. The exterior N. façade, however, was left untouched.

In the gardens in front of the colonnade is a monument to *Velazquez* (1599-1660), by Frémiet. The gardens in front of the S. façade, known as the 'Jardin de l'Infante' from the young Spanish fiancée of Louis XV who occupied the S. wing of the Louvre in 1721–23, contain monuments to *Boucher* (1703–70) by Aubé, *Raffet* (1804–60) by Frémiet, and *Meissonier* (1815–91) by Mercié.

The Galerie du Bord de l'Eau, the long S. façade of the Louvre extending along the Seine, dates from different epochs and has undergone frequent alterations. At its E. end it is connected with Lescot's Louvre by a gallery, the lower portion of which was built for Catherine de Médicis by *Pierre Cambiche* or *Chambiges*. Henri IV extended this gallery to the Seine and added an upper story, which, burned in 1661 and afterwards rebuilt, was restored in modern times. At the S. end is the window once said to be that whence Charles IX fired upon the Protestants on the night of St. Bartholomew. This window, however, was not in existence at the date of the massacre; but it is possible that the event took place at an earlier window at the S. end of Catherine's gallery.—The next portion of the gallery, extending W. along the Seine as far as the Pavillon de Lesdiguières, was built by *Thibaut Métezeau* under the later Valois rulers, and received its upper story from Henri IV, whose architects were *Dupérac* and *Louis Métezeau*, a son of Thibaut. At a later date in the same reign *Baptiste Ducerceau* prolonged the gallery farther W. to the Pavillon de Flore, but this portion was practically rebuilt in the 19th century.

The buildings of the New Louvre (p. 168), flanking the Square du Carrousel, were for the most part begun by *Visconti* in 1852 and completed by *Lefuel* in 1857. The E. side of the Square is formed by the W. wing of the Old Louvre, but here the central Pavillon Sully was remodelled by Visconti to match the rest of his work. The façades on the N. and S. of the square are embellished with statues of distinguished men and allegorical groups, and each has three projecting pavilions. The building on the N. side, the only part of the Louvre not devoted to the collections, has been occupied since 1871 by the Ministère des Finances.

The Collections in the Louvre.

Entrances. The principal entrance, and the only entrance on Sun. afternoon, is in the *Pavillon Denon*, the central pavilion on the S. side of the Place du Carrousel. There are other entrances in the *Pavillon Sully*, on the W. side of the Cour du Louvre, in the *Pavillon St-Germain-l'Auxerrois*, on the E. side, and by the *Porte Jean-Goujon*, on the Quai du Louvre.

Admission. The galleries of the Louvre, with the single exception of the Department of Engravings, are closed on Monday, except to ticket-holders for the guide lectures (see below). They are closed also on New Year's Day, the day after Ascension Day, July 14th (Fête Nationale), Nov. 11th, and, unless they happen to fall on a Sunday, on Aug. 15th (Assumption), Nov. 1st (All Saints), and Christmas Day. On all other days the Louvre is open to the public (Adm. 2 fr.; Thurs. aft. & Sun. free); 9–5.30 (Mar. 1st–Oct. 30th); or 10–4 (Nov. 1st–Feb. 28th). The Musée de la Marine (p. 235) and the Pavillon de la Trémoille (Salles du Mastaba and De Morgan; p. 238) are open in the afternoon only.—Sticks and umbrellas must be given up at the entrance (no charge).

Guide Lectures (*Conférences-Promenades*) are given on Mon. at 10.30 and 2.30, and usually also at 4. Tickets (4 fr.) must be obtained beforehand in the Galerie Denon (p. 171). Some of the lectures are in English.

Departments. The Directeur des Musées Nationaux et de l'Ecole du Louvre is *M. Jean d'Estournelles de Constant*. The Conservateurs of the principal departments under which the collections are arranged are as follows: Painting, *M. Guiffrey*; Oriental, Antiquities and Ancient Pottery, *M. Thureau-Dangin*; Greek and Roman Antiquities, *M. Michon*; Egyptian Antiquities, *M. G. Bénédite*; Mediæval and Renaissance Sculpture, *M. P. Vitry*; Mediæval and Renaissance Art, *M. Marquet de Vasselot*.—Permits to copy in the Louvre are obtained at the *Bureaux de l'Administration*, in the S.W. corner of the Cour du Louvre.

History of the Louvre Collection. The nucleus of a royal collection of works of art was formed by Francis I (d. 1547), who had developed a taste for art during his sojourn in Italy. At his invitation Leonardo da Vinci spent the last few years of his life in France (where he died in 1519), while Andrea del Sarto, Giambattista Rosso, and Primaticcio were likewise employed at the court, which was for the most part at Fontainebleau. Henri II (d. 1559) followed the example thus set him, as also did his Queen, Catherine de Médicis (d. 1589). On the accession of Louis XIV (1643–1715) the *Cabinet du Roi* consisted of some 200 paintings, but the 'Roi Soleil' lavished patronage on living artists and made notable additions to his collection by the Old Masters. His most noteworthy acquisition was that of 5542 drawings and 101 paintings from Jabach, the Cologne collector. Cardinal Richelieu at one time owned several paintings of high importance that are now in the Louvre, and Charles Lebrun and Colbert played a conspicuous part in the æsthetic activities of the reign. During the reign of Louis XV a selection of the crown pictures was for a time removed from Versailles and exhibited at the Palais du Luxembourg. Although Louis XV expressed his contempt for the works of the Netherlands schools, Louis XVI had the good taste to acquire some important Dutch paintings as well as a few from Spain. In May 1791 the National Assembly enacted that a portion of the Louvre should be set apart as a museum, and in 1793 the *Musée de la République* was opened to the public. Here was exhibited the artistic loot of the victorious Republican and Napoleonic armies, and for a few years before 1815 a large number of the world's most famous pictures were assembled in the Louvre. The French Government, however, was obliged by the Allied Powers to return to their former owners 2065 pictures and 3168 other objects of art. Under Louis XVIII (d. 1824) the Vénus de Milo and over 100 pictures were acquired, and under Louis Philippe, who, however, devoted more attention to the Château of Versailles, a few more pictures were added and the collection of Assyrian antiquities was begun. In 1848, at the outset of the Second Republic, the museum became the property of the State, and an annual grant was made for the purchase of works of art. During the Second Empire the Louvre was enriched by the acquisition of the Campana, Sauvageot, and La Caze collections; and since 1870 purchase, donation, and bequest have added many other collections of the first order.

The official names of the large galleries are indicated on the walls of each, and a summary of the historical associations of many of them, together with details regarding the painted ceilings, is given on printed cards hung in prominent positions. In some of the rooms and cabinets the official numbers only are displayed, and these in some cases differ from those employed for greater convenience in the text and plans of this Guide. The collections of the Louvre are so extensive that many days may be spent in examining them. The special glories are the galleries of Paintings and the collection of Greek and Roman Sculpture, including the Vénus de Milo and the Victory of Samothrace.—A list of the chief rooms will be found under 'Louvre' in the Index to this volume.

GROUND FLOOR.

****ANCIENT SCULPTURE** (*Musée des Antiques*). We enter by the Pavillon Denon, on the S. side of the Square du Carrousel. From the *Vestibule*, where sticks and umbrellas must be given up, the Galerie Mollien opens to the right, the Galerie Denon to the left, and the *Room of Casts* at the back.

Galerie Mollien. On the floor and end-walls are Byzantine mosaics from Kabr-Hiram (Phœnicia), brought hither by E. Renan. Sarcophagi: on the right, Pelops and Œnomaus, Legend of Medea, Iacchus, and the Seasons, Fall of Phæthon, Jason and Medea; on the left, Apollo and Marsyas, Diana and Endymion, Bacchus borne by Victories, Death of Adonis. Here are also bronzes after the antique. At the end are fine Græco-Phœnician sarcophagi from Carthage, with recumbent figures on the covers.

The adjacent staircase (Escalier Mollien) and lift ascend to the galleries of paintings on the first floor and the Collection Camondo on the second (p. 236). On the first landing is a bronze copy of the Laocoön (in the Vatican), cast at Fontainebleau under Francis I from a mould brought back by Primaticcio.

Galerie Denon (to the left of the vestibule). Bronzes after the antique. Sarcophagi: on the right, Dionysos and Ariadne, the Muses, Story of Achilles, Diana and Actæon; on the left, Tritons, Nereids, and Cupids, Apollo and Marsyas, Battle of Amazons, Death of Meleager.

The **Salle des Antiquités du Nord de l'Afrique** (*N. African Room*) opens to the right beyond this gallery. Greek and Roman antiquities, inscriptions, mosaics, and lamps from Carthage, Tunis, Utica, Tebessa, Libya, and Algeria. By the wall on the left, Small bust of Ptolemy, King of Mauretania; 497. Head of Medusa. In the centre, Fine draped figure in the Greek style. 1830. Serapis with a modius on his head; 1782. Headless draped figure.

The Escalier Daru, the vaulting of which is decorated with mosaics from cartoons by Lenepveu, ascends to the galleries of paintings (p. 219); upon it is seen the Victory of Samothrace (p. 219). We, however, pass under the staircase, to the left, to reach the Salle des Prisonniers Barbares.

Salle des Prisonniers Barbares, with sculptures in coloured marble. On the left, by the first window, Marble group of the

Three Graces; on the right wall, 1657. Votive Shield, with the head of Claudius Drusus. To the right, 170. Venus, oriental alabaster; 2226. Diana, oriental alabaster and bronze; by the 2nd window, on the left, 421. Mask of the sun-god. In the centre, Roman mosaic with rustic scenes. Round the room from r. to l.: antique chair of red marble; columns with figures in relief (3rd cent., Thessalonica); 1376. Sepulchral urn from the demolished tomb of the Comte de Caylus in St-Germain-l'Auxerrois; lion of green basalt; wild boar (a replica of the boar in Florence); 1384–5. Captive barbarians, in porphyry and white marble; Minerva, oriental alabaster and white marble.

Rotonde de Mars (Pl. 1), with ceiling-painting by Mauzaisse and decorations in stucco by Michel Anguier (1653). In the centre, *866. Borghese Mars, a nude figure in a helmet, once called Achilles from the ring above the right ankle (one of numerous replicas and variants of a 5th cent. type). Round the room from r. to l.: 389. Draped statue restored as Melpomene (the mask added by the restorer); 889. Pugilist or Pollux (Pentelic marble), very freely restored; 68. Apollo; 930. Ceres. By the 1st window, Mercury and Apollo (Parian marble), from the Borghese collection; 475. Goddess (archaistic), restored as Hope. 2nd window, 938. Base of a Candelabrum or Altar of the Twelve Gods (Roman; archaistic); 854. Mercury, Eurydice, and Orpheus. By the 3rd window, Bas-reliefs from Samothrace; 19. Amphora of Sosibios (Parian marble).

Salle de Mécène (Pl. 2). Large Roman bas-reliefs, representing sacrifices, etc., and fragments of sculpture. Roman attired as Marcus Junius Brutus.

Salle des Saisons (Pl. 3), devoted, like the following four, to the Imperial Roman period. In the centre, 1121. Statue wrongly identified as Julian the Apostate. Right wall, 569, 570. Bas-reliefs with the sacrifice of a bull to the Persian sun-god Mithras, found in the Mithraic grotto of the Capitol at Rome. In front, Bust of Constantine the Great; to the left, 1027. Germanicus. By the central window are two porphyry columns with striking busts of the two Philips, with laurel wreaths. Between the 1st and 2nd window, 1043. Roman lady.

Salle de la Paix (Pl. 4), once the antechamber to the apartments of Anne of Austria. In the centre, Julia Mammæa, mother of Alexander Severus, as Ceres. By the window, 991. Sacrifice to Mithras. A door on the right leads to the room for the sale of plaster casts.

Salle de Septime-Sévère (Pl. 5). In the centre, 1009. Roman couple as Mars and Venus. By the right wall, 1976. Geta; 358. Septimius Severus; Nero; 315. Antinous. By

the end-wall, 1100. Pertinax. On the left, by the 1st window, Faustina as Polybymnia. In the 2nd window, Busts of Septimius Severus. In the 3rd window, 996. Colossal head of Caracalla and other busts of the same emperor.

Salle des Antonins (Pl. 6). In the centre, 126. Antinous as Osiris, a colossal bust; the eyes were to have been represented by semi-precious stones; colossal statue of Marcus Aurelius; 1134. Seated statue of Trajan; Faustina; Lucius Verus; Antoninus; Hadrian. By the 2nd window on the left, 1171. Colossal head of Lucilla, wife of Lucius Verus.

Salle d'Auguste. In the central row: Fine head of Antiochus III (?); 1003. Colossal bust of Maecenas; *1207 (184). Roman orator as Mercury (formerly known as Germanicus or Julius Caesar), an almost intact statue of Parian marble, found at Rome, and signed 'Cleomenes of Athens, son of Cleomenes,' on the tortoise at the foot. 468. Colossal bust of Roma; 1233. Octavia, sister of Augustus. In the hemicycle, *Statue of Augustus; on each side of it, 1210, 1211. Youth wearing the golden 'bulla.' Here are also statues or busts of Claudius, Nero, Caligula, Germanicus, Tiberius, and other emperors.

We now return to the Rotonde de Mars (Pl. 1) and thence enter (on the right) the—

***Salle Grecque** or **Salle de Phidias** (Pl. 7), which contains some of the finest examples of Greek sculpture in this museum. Many are of the 5th cent. B.C., and in spite of injuries are of outstanding importance. In the centre, **686. Hera of Samos, found in one of the secondary shrines surrounding the temple of the goddess.

This headless statue is one of the oldest and best-authenticated works of Ionic sculpture (c. 520 B.C.), and is apparently a marble copy of a tree-trunk or wooden column. The right arm and hand are pressed close to the body; the attribute once held in the left hand is missing. The elaborate drapery is intentional. The name Cheramues is inscribed on the mantle.

In a glass-case to the left, *691. Archaic head of Apollo; a replica of a 5th cent. original attributed to Calamis. In another glass-case, *Female head, of the second quarter of the 5th cent. B.C. *687. Archaic torso of the 6th cent. B.C. of the type styled Apollo; the left leg is advanced in the hieratic style, the arms hanging at the sides. Grouped round these are an Apollo, acquired in 1910, a head of Athena from Ægina, and an archaic head of a man (the 'Rampino Head'). On the right wall, *738. Fragment of the East Frieze of the Parthenon at Athens, with eight figures including a priest and two canephoræ. The greater part of the frieze, which represents the Panathenaic procession, is in the British Museum, where the present fragment is represented by a cast. 716, 717. Metopes from the temple of Zeus at Olympia, with

Herakles overcoming the Cretan bull and presenting to Athene one of the Stymphalian birds.

South Wall. By the 1st window are sepulchral steles: Lady with an attendant and two children; 206. Stele from the Dipylon gate at Athens. By the 2nd window: sepulchral loutrophoroi.—By the 3rd window: steles.

East Wall. *696. Frieze with Apollo and Hermes and nymphs and graces, found in Thasos (1864); the niche in the centre may have contained the bust of a god. Above, 766. Stele of Philis, daughter of Cleomedes, archaic and simple in its setting (early 5th cent. B.C.). *701. Relief known as the 'Exaltation of the Flower,' with two maidens, facing each other, probably buried together, naive rather than strictly archaic (1st half of the 5th cent. B.C.; found at Pharsalos in Thessaly), important as one of the earliest known sculptures depicting movement in profile. To the right, Bas-relief of Agamemnon, with two heralds; above, crouching lions, from Thasos.

North Wall. 855. Inopus or Alexander the Great (end of the 4th cent. B.C.). On the wall, Lion devouring a bull (relief). 694. Head of Hermes; 829. Niobid from Patras (headless); 828. Head of Demeter (4th cent. B.C.). By the window, Xoanon, or statuette of a woman in the archaic Cretan style. By the wall, 692. Head of Apollo. In the recess, 718, 720. Fragments from the temple of Zeus at Olympia (Herakles and the Nemean Lion, Herakles and Geryon); 736. Metope from the Parthenon (Centaur carrying off a Lapith woman).—We have now reached the Corridor de Pan (p. 177), and, turning to the right, we enter the—

Salle du Tibre. To the right, 272–275. Four colossal satyrs which once, as atlantes, supported the architrave of the Theatre of Dionysos at Rome. In front, *449. God of the Tiber, a colossal group found along with the Nile (now in the Vatican), in the 16th century. Beside the recumbent god are Romulus and Remus with the she-wolf. The oar in his left hand indicates that the Tiber was navigable, while the cornucopia in his right typifies the agricultural and commercial wealth of its valley.

To the right and left, 594, 595. Flute-playing fauns or young satyrs.—In the centre, *589. Huntress Diana, known as the 'Diane à la Biche' and as the 'Diana of Versailles,' probably a Græco-Roman work of c. 100 A.D.

The goddess, clad in a short chiton with her legs bare, is in the act of drawing an arrow from her quiver. The drapery and sandals show Hellenistic influence. This statue, found in Rome and acquired by Francis I, exercised great influence on French Renaissance art.

922. Silenus with the infant Dionysos in his arms, the best of the many replicas of the Praxitelean type and one of the best-known statues in the Louvre. To the right, 2240.

Crouching Venus, known as the 'Vénus de Vienne.' On the back are traces of the left hand of a Cupid. By the 1st window, Cast of the Nile Group (comp. p. 174); 277. 'Faun of Arles'; 291. Ariadne. By the 2nd window, Triton and Silenus (Roman); 58. Goddess restored as Ceres. By the 3rd window, *Young satyr; Astrological Altar, from Gabii, with heads of the twelve gods and the signs of the Zodiac. In a niche in the E. wall, 95. Diana, known as 'Zingarella,' i.e. gipsy girl; the bronze head, forearms, and feet were added in the 17th century. North wall: 401. Colossal Æsculapius, god of healing, with his serpent. In the arch leading to the next room: l., 578. Antinous as Aristæus; r., 127. Roman as Mars or Achilles.

Salle du Héros Combattant (Pl. 8). Central row: *97. Diana of Gabii, fastening her chiton with a fibula; probably a Græco-Roman copy of a work of the school of Praxiteles. 276. Smiling Faun, with traces of red paint in the hair.—*527. Fighting Gladiator or 'Borghese Warrior,' signed on the tree-trunk by Agasias, an otherwise unknown sculptor of the late Hellenistic period.

This work, found in the 17th cent. at Porto d'Anzio (Antium) and at one time in the Borghese collection, represents a foot-soldier defending himself with his shield against a mounted opponent, while at the same time he meditates a sword-thrust with his right hand. Great skill is displayed in the treatment of the muscles, although it denotes a break with earlier traditions.

135. Venus Genetrix (Parian marble), a Roman work representing the 'Great Mother of Æneas' race.' The apple in the left hand is an idea of the restorer.

To the right, on entering from the Salle du Tibre: 573. Richelieu Mercury, with the caduceus and wearing the petasus. 1st window, Fountain-figure of a child. By the wall, 408. Hygieia, goddess of health, with a serpent drinking from a cup. 2nd window, 562. Centaur with a Cupid or Bacchic genius on his back (base modern); 303. Infant Bacchus; 628. Hercules strangling the serpents; 258. Silenus. 3rd window, 554. Infant Mercury on a small cippus with Bacchic bas-relief. 552. Wounded Amazon (freely restored). On the left wall: 178. Mercury with the purse.—*86. Marsyas suspended by the wrists to the trunk of a pine-tree.

Realistic in its treatment of the brutish nature of the satyr, who, having found the flute discarded by Minerva, challenged Apollo to a musical contest and, being defeated, was flayed alive.

370. Cupid and Psyche; 121. Minerva Pacifica (Parian marble); the left hand of this late Roman work is poorly restored.—In the archway, 522. Atalanta.

Salle de la Pallas de Velletri (Pl. 9). In the central row: *70. Apollo Sauroktonos, the 'lizard slayer,' probably a bronze copy of a work by Praxiteles.

The left hand rests lightly on the tree and the right is held ready to strike the lizard. This supple and graceful but over-refined work has been freely restored.

*530. Bust or term of Homer.—137. Venus of Arles, found in 1651 and restored by F. Girardon, who added the apple and mirror; 437. Smaller variant of the Venus of Arles; *736. Alexander the Great, found at Tivoli in 1779; the slight turn of the head is due to a wound; 493. Genius of Eternal Rest, the nude figure of a youth, wilfully mutilated.

To the right, on entering from the preceding room: 382. Euterpe, a restored draped figure. 1st window, 517. Rustic flayer. 2nd window, Cylindrical pedestal, with figures of Oceanus and others. 3rd window, Candelabrum; head of Helios placed on a leg-shaped pedestal. 4th window, Triangular candelabrum-base. 5th window, 234. Bacchus and Silenus.—To the left as we return: 483. Female figure freely restored as Euterpe; *391. Polyhymnia, in an attitude of perfect repose (restored); 846. Diadumenos (Parian marble); 403. Æsculapius.—*464. Pallas of Velletri (found at Velletri in 1797), a colossal statue, noteworthy for its majestic pose. 55. Ceres, with ears of corn and poppies in her right hand; 449. Cupid bending the bow of Hercules.

Salle de Melpomène (Pl. 10), with an elaborate mosaic pavement by Belloni. On the rear wall, *386. Colossal draped statue of Melpomene, muse of tragedy, holding the mask of Hercules; in one solid block and one of the largest antique statues known. By the window, to the right, 429. Niobe; 385. Thalia, muse of pastoral poetry. 2nd window, 420. Woman restored as Euterpe.—163. Colossal head of Venus; 414. Euterpe.—To the left is the—

Salle de la Vénus de Milo (Pl. 11). In the centre, **399 (136). Vénus de Milo, one of the most beautiful and one of the most celebrated antiques that have come down to us.

This famous statue, recorded by no ancient writer, was found in 1820 by a peasant in the island of Melos (Milo) in the Greek Archipelago. Purchased for 6000 francs by the French ambassador in Turkey, it was carried to France in a gun-boat, presented to Louis XVIII, and restored in the Louvre by Bernard Lange. It was found in five fragments and is 6 ft. 8¼ in. in height, and though not intact the justice of its proportions is famous. Nude to the waist, the goddess is represented with her mouth half-open; the lobes of her pierced ears are missing. The drapery at the back is merely rough hewn. Often compared with the Niobe and her Children in the Uffizi Gallery at Florence and with other analogous works, this statue portrays the physical vigour of early womanhood, the silky texture of the skin being perfectly reproduced.

The identification as Aphrodite or Venus is by no means universally accepted, and various theories are advanced as to the significance of the pose of the figure. Moreover there is no unanimity as to whether she once held a shield, an apple or melon (a punning reference to Melos), or some attribute of Nike (comp. the various restored casts in the Room of Casts, p. 171). The statue was once held to date from the 4th cent. B.C., and much controversy revolved round the base and the disputed inscription to "Agesandros, son of Menides, of Antioch on the Mæander." It is now generally regarded as a copy by an unknown master of the 2nd cent. B.C. after a 4th cent. original. That it was inspired, though

after a long interval, by the works of Praxiteles and is, in fact, derived from the school of Scopas will not be seriously gainsaid.

The small terminal figures near the wall and several fragments in the table-case by the window (notably an arm and a left hand in Parian marble) were found at the same time as the statue, but have no direct connection with it. The plaster foot was made by B. Lange.

Beneath the arch, on the left, 398. Venus of Falerone; on the right, Muse with a lyre.

Salle de Psyché (Pl. 12). On the right, in the 1st window, 397. Head of Bacchus; 265. Dancing satyr. *371. Psyche, the wings freely restored and the head not well adjusted. 387. Athlete. 386. Muse with a lyre (perhaps Terpsichore). On the left, Lycian Apollo; 383 (266). Dancing satyr, much restored; 378. Head of Omphale, wearing the lion skin; 375. Victorious athlete, holding the laurel branch (the head recalls the style of Polykleitos). Beneath the arch: on the right, 145. Venus; on the left, 141. Venus; 152. Venus and Cupid.

Salle du Sarcophage d'Adonis (Pl. 13). On the right, Youthful Hercules; 316. Triangular base bearing a Bacchic vase; 354 (220). Youthful Bacchus, crowned with grapes; 352. Hercules; 349. Bust of Demosthenes; 222. Bacchus. Beneath the arch, 156 and 157. Venus.

Salle de l'Hermaphrodite de Velletri (Pl. 14). On the right, 118. Minerva; 324. Wounded Gaul, who, sunk on his knee, continues to fight. By the window, *323. Hermaphrodite of Velletri. 320. Young Pan (Paniskos) extracting a thorn from the foot of a satyr; 318. Satyr (retaining the original patina). On the left, 117. Pallas Athene, wearing the aegis; 3070. *Torso of the Minerva Medici, a work in the style of Phidias; 116. Pallas Athene. Beneath the arch, 139. Venus; 316. Venus, a repetition of the Capitoline Venus.

Salle du Sarcophage de Médée (Pl. 15). On the right, 314. Young Bacchus, a Roman work; *407. Hygieia, with a serpent and cup; 294. Child in the pose and costume of Telesphoros, son of Æsculapius; 343. Statuette of Euripides, behind in alphabetical order are inscribed the names of his plays; 251. Drunken Silenus; the cup is an invention of the restorer.

Corridor de Pan, ill-lit and overcrowded. 257. Naiad; 255. Marble repetition of the bronze Thorn-Extractor (Spinario) in the Capitol at Rome; 247. Roman lady as Diana with her dog; 245. Diana; 287. Pan. Beyond the door to the next room, 444. Draped figure restored as Urania.

Salle des Cariatides, so called from the *Caryatids by *Jean Goujon*, which support the gallery at the farther end. The other decorations and the *Chimney-piece at the nearer end are by *Percier* and *Fontaine* (c. 1806).

This room, begun in 1546 by *Pierre Lescot* on the site of the chapel and great hall of Louis IX, became the Salle des Gardes of the apartments of Catherine de Médicis, and was the scene of several historical events (see p. 168).

In the centre : *75. Hercules and Telephus, with the hind. —E. wall : 68. Victorious athlete; 542 and 541. Cybele; 252. Silenus, a statuette of Pentelic marble; *78. Apollo leaning on a tree-trunk round which coils a serpent. In the centre, *31. ' Jupiter of Versailles ' (Carrara marble), in the possession successively of Card. Granvella and Louis XIV. On the right, 79. Demosthenes (head and body from different works). By the window, *147. Crouching Venus from the Trianon (left arm and knee well restored). In a recess, 46. Heroic statue of Alexander the Great (head of Carrara marble, body of Pentelic). 2nd window, 40. Boy with a goose, marble replica of a bronze attributed to Boethos (found at Rome in 1789); 119. Minerva, in chiton and sandals. In a recess, *112. ' Minerve au collier ' (with a necklace). By the wall, 34. Jupiter, with his thunderbolt and eagle. 3rd window, Nymph reclining. In a recess, *76. Colossal statue of Apollo at rest, with his right arm to his head. 4th window, 148. Crouching Venus, her head averted to avoid the water that a nymph is about to pour over her. Returning down the centre of the room, *82 and *90. Pair of large shallow alabaster vases, about 20 yds. apart, remarkable for the acoustic properties in virtue of which a whisper uttered beside one is distinctly heard at the other; 29. Discobolos at rest (carefully restored); *217. ' Richelieu Bacchus,' successively the property of Roberto Strozzi, Francis I, and Card. Richelieu; *86. ' Borghese Vase,' of Pentelic marble, decorated with a Bacchic group; *219. Bacchus; 183. Mercury adjusting his sandals, sometimes identified as Jason or (from the ploughshare) as Cincinnatus. 1st window in the W. wall, 233. Three nymphs supporting a vase; 374. Sleeping Hermaphrodite (the mattress added by Bernini). In the next recess, 182. Mercury, wearing the chlamys and petasos. By the wall, *200. Colossal statue of the Youthful Hercules, with the club, replica of an original attributed to Scopas. 2nd window, 827. Lion, found near Athens. 3rd window, 149. Candelabrum, restored from many fragments by Piranesi, after whom it is named; sepulchral steles; 383. Statue of Ceres, restored as Thalia. 4th window, Sepulchral steles, with inscriptions. By the next wall, *221. Colossal statue of Bacchus; 477. Winged Victory.

We now quit the collection of Ancient Sculpture by the vestibule of the Escalier Henri II (see p. 195).

***MEDIÆVAL AND RENAISSANCE SCULPTURE** (*Musée de Sculpture du Moyen Age et de la Renaissance*). We approach this collection through the large Egyptian Gallery (p. 183) and turn to the right at the foot of the Escalier du Midi (p. 224). We pass through Salle II to begin with—

Salle Romane (R. I; Pl. 16). In the centre, *69. Madonna and Child (French school; 2nd half of the 12th cent.). To the r. and l.: 48, 49. Carved columns from the Abbey of Coulombes (12th cent.). From r. to l. round the room: wall-case with small sculptures, including *555. Virgin, by *Tilmann Riemenschneider*; *68. Christ on the Cross (French; 12th cent.); Madonna enthroned and other scenes, of the 12th cent. school of the Ile de France (p. 383); Solomon and the Queen of Sheba (12th cent.); *39. Statue of Childebert I (13th cent.); Annunciation to the Shepherds (Poitevin school; 12th cent.); 9. St. Michael (12th cent.). By the 1st window: 67. Head of Christ (12th cent.); by the 2nd window: 1. Capital from the Abbey of St. Geneviève in Paris.

Salle Gothique (R. II; Pl. 17). W. wall: *181. Statues of Charles V (d. 1380) and his queen; 168. Tomb-statue of Agnes de Dompierre (d. 1313); Wooden figure of one of the Magi (French; 13th cent.). S. wall: *Madonnas (14th cent.); *513. Calvary (Flemish; early 16th cent.); below, 167. Effigy from the tomb of Blanche de Champagne (d. 1283). —In the centre of the room, from r. to l.: *139. Madonna in painted stone (14th cent.); 280. Cemetery cross; 138. Madonna from Coulombes (late 12th cent.). E. wall: 546. Eve, painted wooden statue (early 16th cent.). By the windows: 538. Madonna (Alsatian school; 15th cent.); 240. St. Valerie, holding her head in her hands and attended by two angels; 541. Christ praying (16th cent.). By the wall, *140. Madonna. By the 3rd window, *Madonnas (early 14th cent.).

Petite Salle Gothique (R. III; Pl. 18), entered through a 15th cent. Gothic archway from Valencia. In the centre, 122. Hades (from Notre-Dame). W. wall: 187. Effigy from the tomb of Renaud de Dormans (late 14th cent.); 113. Judas, 112. The Betrayal, both from the rood-screen of Bourges Cathedral (late 13th cent.). In a glass case: Angel (School of Rheims; 13th cent.). 186. Effigy of Jean de Dormans. By the window, 134. Madonna, 83. Madonna, 171. Lady. Beneath the archway, 126. SS. Denis, Rusticus, and Eleutherius; 88. Hell, from St-Denis (13th cent.). E. wall: *170. Tomb, formerly called tomb of Marie d'Avesnes; *161. Preaching of St. Denis, relief (from St-Denis); 115. Christ in Limbo, painted relief from Bourges (13th cent.); 87. St. Matthew writing his gospel; 169. Tombstone of a knight; 162–5. Flagellation, from the Ste-Chapelle (early 14th cent.); 104. Angel (late 13th cent.).

Salle d'André Beauneveu (R. IV; Pl. 19). On either side as we enter: 247 and 248. Marble busts of Charles VII (d. 1461) and his consort Mary of Anjou (c. 1463). 1st window: 267. Saint (French; 15th cent.); 188. Effigy of a lady, in stone and marble (late 14th cent.). By the wall: 175. Tomb-statue of Guillaume de Chanac (d. 1348). By the 2nd window, 220. Female mourner; 208. Tomb-statue of Philippe de Morvillier (d. 1438). By the 3rd window, *82. Tomb-statue of Anne de Bourgogne (1442). In the centre, *177. *A. Beauneveu* (14th cent.), Tomb-statue of Philip VI (c. 1365); 178, 179. *Jean de Liége*, Charles IV and his consort, Jeanne d'Evreux (1372). *224. Tomb of Philippe Pot, Grand Seneschal of Burgundy and favourite of Duke Philip the Good (late 15th cent.). The tomb, executed in Pot's lifetime, represents him clad in armour lying on a slab supported by eight 'pleureuses,' each of whom bears a shield charged with arms. E. wall: by the window, 209, 210. Tombs of the Comte de Mortain (d. 1412) and his wife; in the corner, Madonna (Alsatian; 15th cent.). In the doorway: r. 517. Madonna and Child (Brussels school; 15th cent.); l. 226. St. Stephen, polychrome statuette (15th cent.). On the right wall, 216. St. James the Pilgrim (Burgundian; 15th cent.). We return through Salle III to the—

Salle de Michel Colombe (R. V; Pl. 20). Right wall: 458, 457. *Guillaume Regnault*, Louis de Poncher (d. 1521) and his wife, from St-Germain-l'Auxerrois (p. 30). Above, 533. Tombstone of Jean de Cromois (d. 1525), from Liége; 302. Madonna and Child, from the Château d'Ecouen (early 16th cent.). Rear-wall: 488. *Rosso Fiorentino*, Semi-recumbent tomb-effigy of Alberto Pio of Savoy (bronze; 1535); *303. *Jean Soulas* (?), Coloured relief of the Nativity (early 16th cent.); *298. St. Anne and the Virgin (16th cent.); 482. Philippe de Comines (d. 1511) and his wife; below, 317. Jeanne de Penthièvre, their daughter.—W. wall: 508. *Girolamo della Robbia*, Model for an effigy of Catherine de Médicis; 199. Death of the Virgin, marble relief; 301. Madonna (early 16th cent.). *383. *Michel Colombe* (1431–1512), Relief of St. George and the Dragon from the Château de Gaillon (1508); 437. *Germain Pilon* (?), Dead Christ. Opposite the 1st window: 153. Marble figure of a corpse from the Cimetière des Innocents (p. 31; early 16th cent.; formerly painted). 1st window: German sculptures of the 16th century. 2nd window: 407. Bronze head of Henri IV; 400. Battle of Ivry, relief; 344. Massacre of the Innocents (16th cent.). In the centre of the room: 472. Italian fountain basin from the Château de Gaillon (16th cent.). Under the archway, 353. Bronze bust of Francis I.

Salle de Jean Goujon (R. VI; Pl. 21). Right wall: 451–2. Attributed to *B. Prieur*, Bronze figures from the tomb of Christophe de Thou; 382. Seated figure of Charles de Magny (1556); 418. *G. Pilon*, Tomb of Valentina Balbiani, wife of René de Birague. On the upper part of the wall: **384–8. *Jean Goujon* (1515–c. 1567), Deposition from the Cross, from the rood-screen in St-Germain-l'Auxerrois. Rear wall: 416. *Germain Pilon* (1535–90), Painted terracotta model for the marble statue of the Mater Dolorosa in the Ste-Chapelle (p. 99); 490. *B. Prieur*, Funeral monument from the tomb of the Constable Anne de Montmorency; 442. Chimney-piece from the Château de Villeroy; 1397. *Étienne Le Hongre* (1628–90), Fragments from a marble mausoleum. W. wall: *417. *G. Pilon*, Kneeling bronze figure of René de Birague (1584); 320. Philippe de Chabot (d. 1543). Above, *389–394. *Jean Goujon*, Relief of tritons and nereids, from the Fontaine des Innocents (p. 31). Between the windows: 438–9. Roman soldiers guarding the Sepulchre (French-Italian work). By the 2nd window: 448–9. *B. Prieur*, Tomb-statues of Anne de Montmorency and his wife. Right window-wall: 291. A donor with his family (French; 16th cent.); 395–6. *School of J. Goujon*, Reliefs of Venus and the Nymph of the Marne. Left window-wall: *G. Pilon*, 427. Melchizedek, 425. Entombment, 428. St. Paul. In front of the 3rd window: 465. *F. Roussel*, Genius of History; to the right in the window: *G. Pilon*, 430. Christ and the Samaritan woman, 432. Caryatid, 429. St. John the Baptist; to the left, 431. *G. Pilon*, Bas-relief from the pulpit of the Grands Augustins in Paris. In the centre of the room: *441. *G. Pilon*, Wooden figures of the Cardinal Virtues, carved as supporters for the reliquary of St. Geneviève in St-Etienne-du-Mont (p. 117); *G. Pilon*, **392. Diana with the hind, from the Château d'Anet, **413. Group of the three Christian Virtues, supporting an urn designed to contain the heart of Henri II, formerly in the church of the Celestines (p. 41).

Petite Salle Renaissance (R. VII; Pl. 22, on the right). In the centre: *378. *Pierre Biard*, Bronze statue from the tomb of the Duc d'Epernon at Cadillac (late 16th cent.). Round the room from r. to l.: 462. *Pietro Tacca*, Bust of Giov. da Bologna (c. 1608); 1297. *Franqueville*, David and Goliath (1598); 466. Henri IV, marble statue finished by *G. Gissey*; 1296. *Franqueville*, Orpheus; 409–411. *F. Marchand*, Four bas-reliefs executed for the rood-screen of St-Pierre at Chartres; 358. Kneeling statue of Jeanne de Vivonne.—We return through Salle VI and enter the—

Salle de Michel-Ange (R. VIII; Pl. 23). In the centre: *379. *Giov. da Bologna*, Mercury. Round the room from

r. to l.: 698. Bronze bust of Michael Angelo (17th cent.); 624. Figure in relief of Roberto Malatesta, Captain-General of the Papal Forces, from his tomb in St. Peter's, Rome (1484); above, **699. *Benvenuto Cellini*, Large bronze relief of the Nymph of Fontainebleau, from the Château d'Anet.—627. *Venetian School* (15th cent.), Bronze bust; 684. Bronze figure of Jason or Apollo (Italian; 16th cent.); above, *510. *Iacopo Sansovino*, Painted relief of the Virgin and Child.—623. *Cristoforo Romano* (?), Bust of Beatrice d'Este, wife of Ludovico Sforza; 642. Portal from the Stanga Palace at Cremona (15th cent.). On either side, *696, *697. *Michael Angelo* (1475–1564), Fettered slaves, representing the Virtues overcome by the death of Pope Julius II, for whose tomb they were designed (the only works by Michael Angelo in the Louvre). 1st window on the right wall: *Andrea Riccio*, **740–749. Bronze reliefs, eight from the tomb of Marcantonio della Torre, at Verona. Between the windows, 631. *School of Vicenza*, Deposition from the Cross. 2nd window: 809. *Sansovino*, Christ appearing to the Apostles, alabaster relief; 637. *Venetian School*, Wood relief of the Circumcision (late 16th cent.); *Italian School* (16th cent.), 634. Nativity, 674. Sacrifice, 690. Descent from the Cross; *Italian School* (15th cent.), 636. Entombment.

Salle de Donatello (R. IX; Pl. 24). From r. to l.: 573, 571. Prudence, Justice, statues of the Italian 13th cent. school; between them, 579. *Pisan School* (late 14th cent.), Apostle, from the façade of Florence Cathedral; 589. *Pisan School* (14th cent.), Virgin of the Annunciation; *705. *Donatello*, Bust of St. John the Baptist; 732. *Mino da Fiesole*, Relief of the Virgin and Child; *715. *Agostino di Duccio*, Madonna and Child with angels; *Mino da Fiesole*, *730. 'Arrighi Madonna' (relief), *728. Bust of St. John the Baptist; 588. *Florentine School* (15th cent.), Angel Gabriel; 590. *Pisan School* (14th cent.), Virgin of the Annunciation; *721. *Francesco Laurana* (?), Bust of a young lady (late 15th cent.); **707. *Donatello*, 'Madonna dei Pazzi,' painted stucco relief; 733. *Mino*, Marble fragment from the tomb of Pope Paul II in St. Peter's, Rome; *739. *Iacopo della Quercia* (?), Madonna and Child (painted group); *693. *Benedetto da Maiano*, Bust of Filippo Strozzi, member of the celebrated Florentine family; 401. *Mino*, Relief of the Virgin and Child; *Vecchietta*, St. Christopher, painted and gilt statue; 702. *Desiderio da Settignano* (?), Infant Jesus.—In the 1st window: 723. *Mantegazza*, Faith, Hope, and Charity; 591. Tomb of a knight from St. Catherine at Pisa; 673. Tombstone from Calabria; 737. *Omodeo* (?), Plaque of the Annunciation.—Between the windows, 733. *Giov. Dalmata*, Fragment from the tomb of Paul II (see above). 2nd window:

729. *Mino*, Madonna. Entrance wall, 572, 574. Fortitude and Temperance, and 578. Apostle, forming pendant to the statues beyond the door.—In the archway leading to R. X: 576–7. *Tuscan School* (early 14th cent.), Groups of knights; 706. *Donatello* (?), Julius Cæsar; 817. *Verrocchio* or *Benedetto da Maiano*, Mary Magdalen (terracotta relief).

Salle des Robbia (R. X; Pl. 25). In the centre: *536. *A. de Vries*, Mercury and Psyche (bronze; 1593). Round the room from r. to l.: 507. *L. da Mugiano*, Louis XII (marble statue); 586. St. Catherine of Alexandria (14th cent.); 600. Madonna (Florentine; late 15th cent.); 626. *Venetian School* (late 15th cent.), Terracotta bust; 710. *School of Donatello*, Madonna. Above, 757. *A. della Robbia* (?), Madonna; 752. *Luca della Robbia* (?), Madonna and Child with angels; 625. *Neapolitan School*, Bust of Ferdinand I of Aragon. By the window: 620. St. Catherine of Siena (terracotta); 676. *Italian School* (16th cent.), Romulus and Remus with the she-wolf (coloured marble group); 770. *Giovanni della Robbia* (?), Christ in the Garden of Olives (polychrome retable); 682. Hercules and the Hydra, bronze; 813. *Tribolo*, Nature (marble statue); 760. Altarpiece with tympanum and predella; 380. *Giov. da Bologna*, Ferdinand I of Tuscany (terracotta); 736. *Olivieri*, Friendship (marble statue); *School of the Della Robbia*, 739. St. George and the Dragon, 638. *Milanese School* (15th cent.), Life of St. Anne, in gilded and painted wood; 792. *Della Robbia School*, St. Bonaventure.

Adjoining this room is the **Salle des Antiquités Chrétiennes** (*Christian Antiquities*), which illustrates the early stages of Christian art as it emerges from pagan models. In the centre: Holy-water stoup from Kustendje, on the Black Sea, placed on a mosaic pavement from the Via Nomentana at Rome. Right wall: Inscriptions from Algeria. S. wall: Sarcophagus of Livia Primitiva, with the Good Shepherd; sarcophagi, with the Magi, Abraham's Sacrifice, Christ as the Good Shepherd, and scenes from the life of Christ. E. wall: Sarcophagus with Christ and the Apostles; fragments from Arles and Lyons. By the windows, inscriptions from Sidon, Egypt, Carthage, and Tunis.

EGYPTIAN ANTIQUITIES (*Musée des Antiquités Egyptiennes*). The entrance is in the archway (Pavillon St-Germain-l'Auxerrois) on the E. side of the Cour du Louvre, where we turn to the right (S.). Opposite (left) is the entrance to the Asiatic Antiquities (p. 186). The first room, the—

Salle Henri IV, is divided by Doric columns into nine bays. Arranged down the centre of the room: *A23. Colossal sphinx in pink granite, from Tanis, with the usurping cartouche of Apepi; Inner coffin of Sopi, of painted wood with hieroglyphics in bluish green (outer coffin, farther on). *Hathor Capital of pink granite, from Bubastis, where Sekhet was especially worshipped. In front, below, *B7. Painted bas-relief of Seti I and the goddess Hathor, from the tomb

of Seti I (19th Dyn.), of the best period of Egyptian art. Behind, Seated statue of the cat-faced goddess Sekhet, with the cartouches of Amenophis III, the Memnon of the Greeks. By the door at the end, *A21. Sphinx in pink granite, inscribed with the name of Rameses II.—We begin again at the entrance and follow the back wall. 1st Bay: A26. Sphinx of black basalt; A3. Sekhet; C67. Fragment of a monument inscribed with a prayer; D30. Monolithic naos or chapel of pink granite, only the front of which is decorated (late period). 2nd Bay: A11. Sekhet (18th Dyn.); C80. Door-shaped stele, with lotus-bud capital; *D31. Red granite fragment from the base of the Obelisk of Luxor (p. 12), with four cynocephali adoring the rising sun and cartouches of Rameses II; D35. Door-post with an inscription of Tahutmes II (18th Dyn.); Group of Osiris seated between Isis and Nephthys. 3rd Bay: *D8. Sarcophagus of the priest T'aho, with a frieze of jackals (recalling the power of Anubis) round the top, outside, and figures of Nephthys and Isis at the head and foot, within. On the top of the lid is a hawk. 4th Bay: D13. Mummy-shaped sarcophagus of Ankh-hapi, priest of Ptah; King Osorkon I (21st Dyn.), from Bubastis; D2. Sarcophagus of the royal scribe Anaua of Memphis, who is represented as lying on his coffin (19th Dyn.); A127. Crouching man of the Saïte period, with a prayer to the sun-god inscribed across his knees. Behind, Statue of Sekhet on a throne, on the right side of which appear the lotus of Upper Egypt and the papyrus of Lower Egypt. 5th Bay: D11. Mummy-shaped sarcophagus of the priestly scribe Out'ahor; *A24. Colossus of Seti (19th Dyn.), in the hieratic attitude with the left leg advanced and wearing the 'pshent,' or double crown of Upper and Lower Egypt; D12. Sarcophagus of the priest Imhotep; A2. Diorite statue of Sekhet; A91. Kneeling figure of grey granite, with an inscription referring to Ouaphres (26th Dyn.). 6th Bay: D3. Sarcophagus of Tahut-hotep (19th Dyn.); *A16. Colossal statue of Sebek-hotep III (13th Dyn.); D7. Basalt sarcophagus of the Saïte period. 7th Bay: A55. Group of Tahut-nefer and his wife Benemba (18th Dyn.), showing traces of red paint. *D1. Sarcophagus of Rameses III, 'the last of the heroes' (20th Dyn.), the lid of which is at Cambridge. Nephthys spreads her wings in protection of the dead king at the head; at the foot is Isis; and on the side next the window are representations of the sun-god Ra. 8th Bay: A10. Diorite statue (18th Dyn.) of Sekhet, uninscribed; C48. Door-shaped stele (18th Dyn.); A12. Red granite group of a king wearing the double crown of Upper and Lower Egypt; with Osiris and Horus. 9th Bay: D29. Monolithic naos, dedicated to Osiris by King Amasis (26th Dyn.), who granted

exceptional privileges to Greek merchants trading in the Delta. A88. Black granite statue of the Saïte period, made for a warrior named Horus, son of Neferu-Sebek. At the end of the room, A9. Uninscribed diorite statue of Sekhet.

Passing the door to the Salle d'Apis (p. 186), we return by the window-wall. 9th Bay: C105. Limestone stele, with a prayer by Aïa to Osiris and Isis; A4. Lion-headed statue of Sekhet; Solid fragments of the time of Rameses II (19th Dyn.), from the door of a temple; A68. Hora, the royal scribe, and his wife Nofreari (19th Dyn.). 8th Bay: *D40A, *D40B, Lower and upper portions of the mummy-shaped basalt sarcophagus of Tisikrates, a man with the scarabæus (symbol of creation) on his forehead and a long plaited beard (late period); *D60. Sepulchral painting on gypsum of three women paying homage to a dead relative (18th Dyn.); A93. Statue of Pefaanet holding a naos before her (26th Dyn.). 7th Bay: D10. Grey and white granite sarcophagus, ordered by a priest named Horus; the external decoration represents the course of the nocturnal sun through whose realms the soul of the dead priest must travel. 6th Bay: D39B, D39A. Mummy-shaped sarcophagus (with lid) of Tent-hapi, profusely carved; D36. Pyramid-shaped altar (19th Dyn.), decorated on each of its sides. By the window, C52. Stele with a dedication by Hui to Osiris; C103. Stele with Psar and his wife Auï worshipping Anubis and Ap-Matenu; C65. Stele of Amenemap. 5th Bay: A31. Sphinx, uninscribed; A67. Kneeling figure holding a naos; *Fragment of a rose granite column from the temple of Bubastis with a lotus-bud capital of proto-Doric form. 4th Bay: A54. Unsu and his wife Amenhotep; the nude parts of the man are painted red, those of his wife yellow; A66. Dark green statue of Unnofre, chief prophet of Osiris at Abydos (19th Dyn.); C50. Stele inscribed on both sides; A70. Statuette of a man with a naos (19th Dyn.). 3rd Bay: *D9. Sarcophagus of T'aho, son of Petemoukh, priest of Imhotep (26th Dyn.); the scenes and legends inscribed on it are extracts from the Book of the Dead and refer to the setting of the sun and the wanderings of the soul after death; D37. Fragment of a granite monolith, with an incomplete calendar marked out into the 36 ten-day periods of the year. 2nd Bay: A64. Statue of Meri-An, a royal favourite, of Memphis (19th Dyn.); C49. Two limestone fragments recording the exploits of the warrior Ahmes. A29. Sandstone sphinx with the features of King Nektanebos II (30th Dyn.), the 'last of the Pharaohs.' 1st Bay: A19. Colossal head of Amenophis III, the Memnon of the Greeks (mutilated); A18. Feet of the same king. The 23 figures on the base represent the Nubian and Ethiopian tribes conquered by him.

Salle d'Apis. This room contains the larger objects discovered by Mariette in 1851 in the Serapeum at Memphis.

Ptah, the great god of Memphis, was supposed to be incarnated in the bull *Apis* (Egypt. *Hapi*), and the successive animals selected for this honour were required to bear certain peculiar marks on their hide and tongue. After death the mummified bulls were buried with great pomp in the Serapeum, a special vault in the necropolis at Memphis. The cult of Apis dates from very remote times, but the most ancient monuments found in the Serapeum are not anterior to the reign of Amenophis III (18th Dyn.); the most recent date from the time of Cæsarion, son of Cleopatra (c. 50 B.C.). The votive and commemorative steles to the dead Apis, mentioning the contemporary kings, have shed much light on Egyptian chronology.

In the window-recess are four steles of the Saïte period. In the centre, *S98. Statue of the Apis, with traces of a white triangular spot between the horns and an eagle-shaped mark on the saddle; the third sacred mark was the scarab under the tongue. Recess by the N. wall, *S962. Statuette of the grotesque god Bes, with the ears and eyes of a bull. Couchant lions; Canopic jars that contained the entrails of the bulls; four sphinxes.

Salle du Sérapéum. At the entrance, Doorposts from the Serapeum. By the window, S1091. Lion dating from Nektanebos II (30th Dyn.); limestone doorpost. S993. Bas-relief of Nektanebos I (30th Dyn.) and the goddess Isis.

Salle du Moyen Empire, entered from the Salle d'Apis. This room contains an important series of steles of the 11–13th Dynasties. The celebrated Stele of Antep (C26), however, is now ascribed to the period of the New Empire.

For the Egyptian antiquities on the first floor, see p. 223. We, however, now return to the entrance of the Salle Henri-IV.

ASIATIC ANTIQUITIES (*Musée des Antiquités Asiatiques*). The entrance is in the Pavillon St-Germain-l'Auxerrois (p. 183), opposite the entrance to the Egyptian Antiquities.

Vestibule. Columns of brick from the Chaldæan palace of Tello (20th cent. B.C.); bas-reliefs from the palace of Sargon at Khorsabad (8th cent. B.C.) and from the palace of Assurbani-pal (Sardanapalus) at Nineveh.

Grande Galerie Chaldéo-Assyrienne. Flanking the entrance, *14, *84. Gigantic winged bulls from Khorsabad with human faces and each with an extra leg for the purposes of symmetry according as they are viewed from the front or from the side. Inscriptions between the legs record the titles and victories of Sargon. By the right wall are large bas-reliefs from the palace of Sargon.—37, 36. Eunuchs carrying a car; 16. Gilgamesh, the Assyrian Hercules, crushing a lion; 25, 27, 21. Priests with floral offerings. By the windows, as we return, are interesting bas-reliefs. In the centre of the room are

**Chaldæan statues of diorite, all headless, found in a mound on the stoneless plain of Chaldæa and not accompanied by any sculptural reliefs. 50. Gudea, 'patesi' or viceroy of Shirpurla (Lagash); 45. 'The Architect with the Plan,' a statue covered with an archaic cuneiform inscription describing the construction and dedication of a temple at Shirpurla; 44. Large statue with a cartouche on the right shoulder; 55. Turbaned head of a youth; *46. Seated figure of Gudea as architect with his stylus and his rule marked off into sixteen sections; 51. Statue with the right hand placed in the left.

Salle de la Susiane (Pl. 27), with objects discovered by J. de Morgan's expedition. In the centre, **8. Stele of Khammurabi or Hammurabi, a tall rounded block of basalt bearing the code of laws of Hammurabi, King of Babylon (c. 2200 B.C.), who is usually identified with Amraphel, King of Shinar, an ally of Chedorlaomer (Gen. xiv. 1). This is the most ancient known code of laws. Round the room from r. to l., beginning with the rear wall: 52. Statue of King Karibu-Sha-Shushinak (2500 B.C.); 230. Bronze statue of Queen Napir-Asu (1500 B.C.); 58. Statue of a 'patesi' of Achunak (2500 B.C.); so-called 'boundary-stones' or kudurrus, with inscriptions. Near the 1st window, 46. Statue of King Manikhtusu; *6062. Enamelled terracotta lions (11th cent. B.C.); Obelisk of Manikhtusu. The remainder of De Morgan's discoveries are exhibited on the First Floor (Salle VI; p. 226) and in the Salle De Morgan (p. 238).

Salle des Tombeaux Phéniciens (Pl. 28). The fine marble sarcophagi in this room, originally painted and partially sculptured, antedate for the most part the Greek domination in Asia. In the centre, *Sarcophagus of Eshmunazar, king of Sidon (1360 B.C.). The inscription, the longest known in Phœnician, forbids the opening or removal of the sarcophagus. Against the walls are bas-reliefs from Palmyra, and by the windows are Hittite monuments and Aramaic steles.

Salle Judaïque. In the centre is the celebrated **Moabite Stone, or stele of Mesha, king of Moab (896 B.C.), found in 1868 in the remote village of Dhiban, E. of the Dead Sea.

The 34-line inscription, recording victories over the Israelites in the reigns of Omri, Ahab, and Ahaziah, is the most important, if not the earliest, example of the alphabetic writing which has come down to us from the Phœnicians through Greek and Latin. Adjacent are squeezes of the inscription made before the stone was injured by fire in an attempt to destroy it.

On the right window-wall is a cast of the Phœnician 'Inscription of Siloam' (710 B.C.), relating to the excavation of a tunnel to convey water to the Pool of Siloam at Jerusalem.

Salle Punique. Steles and other objects from Carthage and its neighbourhood.—On the Escalier Asiatique, which

ascends hence, are casts of reliefs, sarcophagi, and Greek inscriptions. We return and enter the—

Salle Phénicienne et Cypriote (Pl. 29). Although the interesting antiquities in this room, mainly from the Phœnician coast and the island of Cyprus, do not all date from the Phœnician period proper, they all display the influence of Asiatic art. In the centre, the famous *Vase of Amathus, brought from Cyprus in 1866, showing the same design as the fragments of the fine sarcophagus of Kneifedh, placed behind it. E. wall: Throne of Astarte; inscription recording the foundation of the temple of Eshmun, near Sidon (Persian period); architectural fragments; Phœnician stele. N. wall: Phœnician inscriptions; architectural fragments; steles; sculptures with Himyaritic inscriptions. W. wall: Statues and other monuments from Cyprus; two fine capitals of funeral steles; sphinx (6th cent. B.C.). S. wall: Syrian reliefs and sculptures from Palmyra.

Salle de Milet (Pl. 30). In the centre, two colossal column-bases from the temple of Apollo Didymæus at Miletus, rebuilt about the time of Alexander the Great. E. wall: Ionic capitals and a seated woman, from Miletus; *Frieze from the temple of Assos. N. wall: 2785. Seated women and colossal lion in the archaic style; above, *Metopes from Assos; colossal *Capital from the temple of Apollo Didymæus. W. wall: Four statues from the theatre at Miletus; small altar to Zeus Labraundos, from Latmos. S. wall: inscriptions and relief from Bithynia and the Troad; *96. Diana Lucifera (relief); torso of a young man (Beyrout); torso of Venus (Baalbek).

Salle Magnésie du Méandre (Pl. 31), containing a frieze from the temple of Artemis Leucophryne (' with the white eyebrows '), at Magnesia on the Meander. In the centre, Vase from Pergamon, with a frieze of galloping horsemen. E. wall: Steles; Aphrodite holding a bird (Ionian style; 6th cent. B.C.). By the window, replica of Diana with the hind (Phrygia). S. wall: *Draped woman (headless) from the Mausoleum at Halicarnassos (4th cent.); 75. Lycian Apollo. —At the end of the room is a cabinet containing *Iberian Antiquities.*

MODERN FRENCH SCULPTURE (*Musée de Sculpture Moderne*). This department is entered from the Pavillon Sully, in which we turn to the right (N.) as we approach it from the Cour du Louvre, passing the foot of the Escalier Henri-IV (lift to the 1st and 2nd floors). Beyond a vestibule we enter the—

Salle Coysevox. Antoine Coysevox (1640–1720), especially successful with portrait busts, worked for Louis XIV and

Louis XV. In the centre, 891–6. *Fr. Anguier*, Funeral monument of Henri de Longueville.—From r. to l., *1106. *Coysevox*, Bronze bust of Louis II of Bourbon, *1103. Bust of A. Coypel, 1120. Bust of Marie-Adelaide of Savoy, as Diana, 1109. Terracotta bust of G. Audran.—By the 1st window, 1275. *G. Dupré*, Bust of Dominique de Vic; 1518, etc. *Van Opstal*, Tritons, nereids, and nymphs.—By the wall, *1298, etc. *Franqueville* and *Bordoni*, Bronze figures of vanquished nations, parts of the original monument of Henri IV (p. 97).—In the 2nd window, *1107. *Coysevox*, Bust of himself; 902. *M. Anguier*, Amphitrite; *1248. *Desjardins*, Bust of P. Mignard, 863. Columns of a doorway from the Château de Richelieu, 860. Statue of Margaret of Luxembourg (d. 1645); 899. *F. Anguier*, Tomb statue of Jacques de Souvré (d. 1670); 1101. *Coysevox*, Bust of C. Lebrun (d. 1690); 1506. *Sarrazin*, Monument of Cardinal de Bérulle; 1104. *Coysevox*, Bust of Colbert; 1330. *Guillain*, Tomb statue of Charlotte de la Trémoille, Princesse de Condé (d. 1629).—On the wall above, *Desjardins*, Bronzes.—By the next wall, *1326–7. *Guérin*, Tomb statues of the Duc de la Vieuville (d. 1663) and his wife; 1538. *Warin*, Bust of Louis XIII.

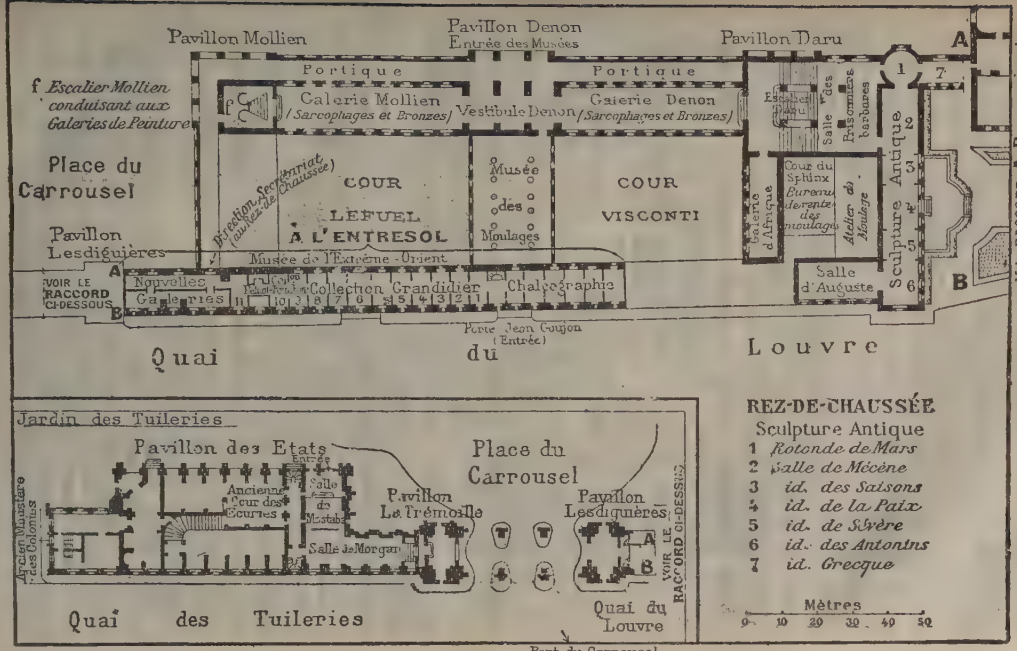
Salle Puget, named after Pierre Puget (1632–94), of Marseilles.—In the centre, 1466. *Puget*, Milo of Crotona (a masterpiece of the sculptor's later period; executed in 1682 when sculpture was mainly monumental in character), 1465. Hercules resting, *1467. Perseus and Andromeda, 1468. (by the wall), Alexander and Diogenes; 865. *School of Coysevox*, Bust of Bossuet.—In the 1st window, 1517. *Van Cleeve*, Polyphemus, a diploma piece of 1681; 1310. *Frémin*, Diana, from Versailles (1717); 1316. *Legros*, Autumn.—In the doorway, *1118. *Coysevox*, Marble statue of the Rhône, from St. Cloud (1706); 1394. *Legros*, Spring.—By the 2nd window, 1038. *Cayot*, Death of Dido (statuette), a diploma piece of 1711.—By the wall, *1332. *Guillain*, Bronze statue of Anne of Austria, *1333. Louis XIV when a child, *1331. Louis XIII, all from the monument erected in 1647 on the Pont-au-Change (p. 93).—Beyond the door, 886–8. *F. Anguier*, Monument to Jacques de Thou (d. 1617); 1515. *Théodon*, Phaëthusa.—On the W. wall: by the 1st window, 976. *Bourdin*, Funeral statue of Amador de la Porte (d. 1644).—By the wall, 1393. *Legros*, Winter; 1320. *Girardon*, Model for the equestrian statue of Louis XIV erected in 1699 in the Place des Victoires (p. 28) and destroyed in 1792, 1321. Left foot of the statue. By the 2nd window, 900. *M. Anguier*, Hercules and Atlas, a diploma piece of 1699.—By the wall, 1469. *Puget*, Victorious Alexander, a marble group; 1395. *Legros*, Summer.—By the 3rd window, 1514.

Théodon, Atlas, executed in Rome.—Against the S. wall, *1110–5. *Coysevox*, Tomb of Cardinal Mazarin (d. 1692), with supporting figures, from the chapel of the Collège des Quatre-Nations (p. 131).

Salle des Coustou. The works of Nicolas Coustou (1658–1733) with those of his brother Guillaume (1677–1746) and of his nephew, the younger Guillaume (1716–77), cover the periods of Louis XIV and XV.

In the centre, 883. *Adam*, Prometheus, his diploma work of 1762; 1098. *N. Coustou*, Adonis resting after the chase, from Marly (1710). *1314. *F. Gillet* (?), Cupid, statue in marble with a decorated base and the inscription, "qui que tu sois, voici ton maître; il l'est, le fut, ou le doit être."—1281. *Falconet*, Milo of Crotona, a diploma piece of 1754, suggested by Puget's large group (see above); 1270. *Dumont*, Titan struck down, a diploma piece of 1712.—From r. to l., *1090 *G. Coustou*, Marie Leczinska, queen of Louis XV, from the Grand Trianon; *Lemoyne*, 1405. Bust of Trudaine, 1408. Design for the monument of Louis XV at Rouen. By the window, 1092. *G. Coustou*, Terracotta bust of N. Coustou; 1290. *Flamen*, Plutus, god of wealth (1708).—By the wall, *1443. *J. B. Pigalle*, Mercury fastening his winged sandals (talaria), a leaden statue from the Château d'Anet.—By the 2nd window, 987. *Caffieri*, *Terracotta bust of the astronomer, Pingré; 1537. *Vinache*, Hercules restrained by Cupid, a diploma piece of 1741.—By the wall, *1283. *Falconet*, Cupid, executed in 1756 for Mme de Pompadour; 985. *Caffieri*, Bust of Helvetius; 1100. *N. Coustou*, Louis XV, from the Grand Trianon.—Beyond the door, 1510. *Slodtz* (a Flemish sculptor employed by Louis XIV), Hannibal, from Marly (1722).—By the W. wall, 884. *Allegrain*, Venus bathing (1767), 885. Diana surprised by Actæon (1778), both from the Château de Louveciennes; *1282. *Falconet*, Woman bathing (1757).—By the S. wall, 1089. *G. Coustou*, Death of Hercules, a diploma piece of 1704; *1280. *Falconet*, Music (1791); 1099. *N. Coustou*, Julius Cæsar, from Marly (1722); 982. *Caffieri*, River god, a diploma statuette of 1759.

Salle de Houdon. This room contains works of the reign of Louis XV and the life of the Trianon, affected by the Revolution and the more serious taste of Jean Antoine Houdon (1740–1828).—In the centre, *Houdon*, *1353. Statue of Diana (1790), not exhibited till after his death, 1351. Morpheus, a diploma statuette of 1772, busts of Louise and Alexandre Brongniart.—From r. to l., 1445. *Pigalle*, Love and Friendship, from Bellevue (1758); 964. *Bocquet*, Archimedes, a diploma piece of 1788; *Lemoyne*, *Death of Hippolytus (1715).—Behind, 1368. *Houdon*, Sabine Houdon, 1367. Mme Houdon, two original plaster models. Between them, *972 *Bouchardon*, Cupid fashioning his bow from the club of Her



Voir RACCORD A-B page suivante

REZ-DE-CHAUSSÉE

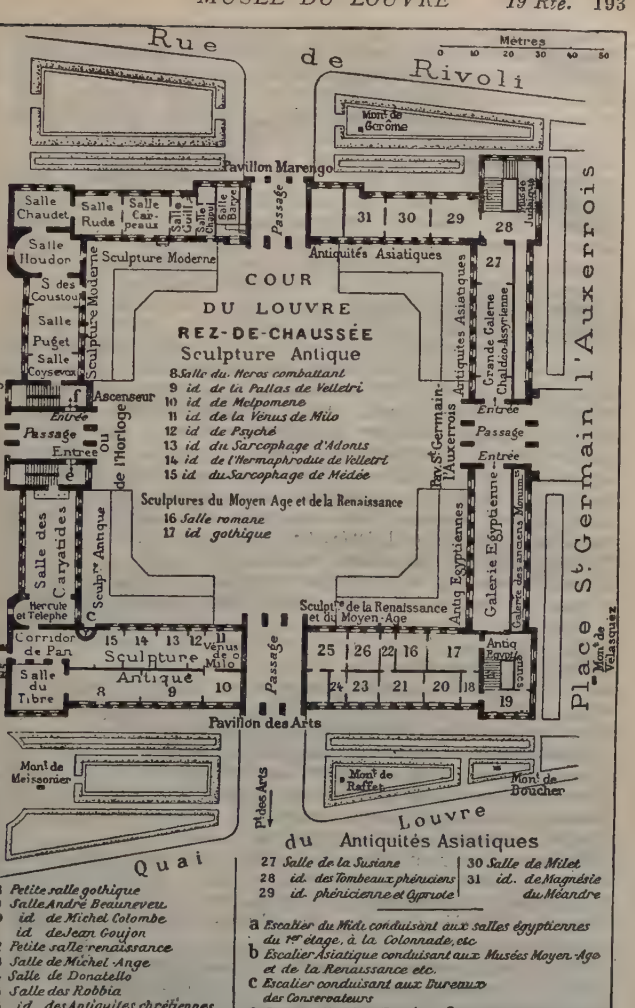
Sculpture Antique

1 *Rotonde de Mars*
2 *Salle de Mécène*
3 *id. des Saisons*
4 *id. de la Paix*
5 *id. de Sévère*
6 *id. des Antonins*
7 *id. Grecque*

cules (1750).—In the wall-cases, statuettes, busts, and plaster models by Houdon, Caffieri, Pigalle, and others.—By the N. wall, 1448. *Pigalle,* *Bust of Guérin, the surgeon; 1431. *Pajou,* Bacchante, plaster group (1774); 1308. *Francin,* Bust of Gluck (after Houdon); 970. *Bouchardon,* Sleeping faun, copy of the antique (1732); 1359. *Houdon,* Bust of Voltaire; 1430. *Pajou,* Marie Leczinska, queen of Louis XV (1769).—Beyond the door, *Houdon,* *Busts of J. J. Rousseau (No. 1361), Abbé Aubert (No. 1376), Condorcet (No. 1365), Malesherbes (No. 1364), Diderot (No. 1355), and Mirabeau (No. 1371).—By the window, 974. *Bouchardon,* Model for the equestrian statue of Louis XV in the Place Louis-XV (Place de la Concorde, p. 12); *Houdon,* *Busts of Buffon (No. 1363), Diderot (No. 1356), Duquesnoy (No. 1370), and Voltaire (No. 1360).

Salle Chaudet. Denis Antoine Chaudet (1763–1810), painter and sculptor of the classical school, has been called the 'French Canova.'—In the centre, 965. *Bosio,* Aristæus, god of gardens (1817); 1243. *Deseine,* Mucius Scævola, a diploma piece of 1791; 1548. *Canova,* Cupid and Psyche, from Compiègne (1793); 1386. *Julien,* Ganymede serving Jupiter's eagle (1772); 1055. *Chaudet,* Œdipus as a child rescued by Phorbas, completed by Cartellier and Dupaty from the original model; 1322. *Giraud,* Dog.—To the r. of the entrance, 1411. *Montigny,* Mirabeau; *1433. *Pajou,* Psyche abandoned ("Psyché perdit l'amour en voulant le connoître"); 1477. *Roland,* Bust of Pajou (1800); *1388. *Julien,* Amalthea.—By the E. wall, *Cortot,* 1084. Soldier of Marathon (1834), 1083. Daphnis and Chloe (1827).—By the 1st window, 1549. *Canova,* Cupid and Psyche playing with a butterfly; 1274. *Dupaty,* Biblis changed into a fountain (1819); *Chaudet,* 1059. Bust of Napoleon I, made from metal used for the Vendôme Column (p. 6), 1057. Cupid, finished by Cartellier in 1817.—In the 2nd window, 1323. *Giraud,* Wax model for a tomb; *328. *Bosio,* Salmacis (1837); 1272. *Dumont,* Bust of his mother (1799).—In the 3rd window, 966. *Bosio,* Hyacinthus; 1062–3. *Chinard,* Terracotta busts; 1497. *Ruxthiel,* Psyche borne by Zephyr (1814).—By the W. wall, 1273. *Dumont,* Bust of Marceau (1800); 1293. *Delaistre,* Cupid and Psyche, from the Luxembourg (1814); 1472. *Ramey,* Statue of Napoleon I.—By the S. wall, *Roland,* 1478. Homer, 1476. Suvée, the painter.

Salle Rude, named after François Rude (1784–1855), of Dijon.—In the centre, 1455. *Pradier,* Atalanta at her toilet (1850); *Rude,* 1485. Mercury fastening his sandal (1834), 1486. Neapolitan fisher boy (1833).—From r. to l., 1384. *Jaley,* Duke of Orleans (1844); 1135. *David d'Angers,* Bust of François Arago; 1279. *Du Seigneur,* Orlando Furioso; 1460–1. *Préault,* Dante and Virgil, medallions; 1132. *David*



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d'Angers, Bust of Cuvier.—In the doorway, 1453. *Pradier*, A son of Niobe (1822); 1491. *Rude*, Christ on the Cross (1857); 1482. *Roman* (completed by Rude), Cato of Utica; 1133. *David d'Angers*, Bust of Béranger.—By the window, 1456. *Pradier*, Sappho (1852).—By the E. wall, 1487. *Rude*, Marshal Saxe, from Versailles (1836), 1488. Plaster design for a bronze monument to Napoleon I; 1383. *Jaley*, Louis XI.—By the N. wall, 1489. *Rude*, Gaspard Monge (1848); 1134. *David d'Angers*, Philopœmen (1837); 1454. *Pradier*, Psyche (1824); 1473. *Ramey*, Theseus and the Minotaur (1828). Case of bronzes, statuettes, and models by *Chaudet*, *David d'Angers*, and others.—By the W. wall, 1490. *Rude*, Statue of Joan of Arc (1852); 1412. *Maindron*, Velléda.

Salle Carpeaux, named after Jean Baptiste Carpeaux (1827–75).—In the centre, *Carpeaux*, Four Quarters of the Globe, plaster model for the group at the Fontaine de l'Observatoire (p. 125), 990. Neapolitan fisher boy, 991. Ugolino and his children.—From r. to l., by the 1st window, 1289. *Feugère des Forts*, Death of Abel; 1294. *Foyatier*, Spartacus (1830).—In the 2nd window, Case of sketches and plaster models by *Carpeaux*. 1440. *Perraud*, The farewell bas-relief. On the E. wall, 994. *Carpeaux*, Flora, terracotta bas-relief (1873).—N. wall, Case with models by *Carpeaux*; 1034. *Carrier-Belleuse*, Hebe sleeping; 981. *Cabet*, After the bath.—By the W. wall, 1278. *Duret*, Vintager; 992. *Carpeaux*, *Dance, cast of the group outside the Opera (p. 4), 1277. *Duret*, Fisher boy dancing the tarantella (1833).

Salle Guillaume.—In the centre, 1335. *Eugène Guillaume* (1822–1905), Man cutting corn; *Hiolle*, Arion.—From r. to l., 1071. *Clésinger*, Youth of Bacchus; 1385. *Jouffroy*, Girl telling her first secret to Venus; 1441. *Perraud*, Bacchus as a child (1863); 963. *Bonnassieux*, Cupid trimming his wings; 1267. *Dumont*, Genius of Liberty; 1036. *Pierre Jules Cavelier* (1814–94), Mother of the Gracchi.

Salle Chapu.—From r. to l., 1236. *Degeorge*, Aristotle as a young man; 1426. *H. Moulin*, Secret from above; 1039. *Henri Chapu* (1833–91), Mercury inventing the caduceus; *Frémiet*, *Young Pan and bear-cubs; *Chapu*, 1042. Joan of Arc at Domrémy, 1043. Portrait of a boy.

Cabinet David d'Angers.—In the centre, 1136. *David d'Angers* (1788–1856), Child with grapes. Round the room is a series of medallions; a glass-case contains terracotta casts by *David d'Angers*, medallions by *Préault*, plaster models by *Courbet*.

Salle Barye.—In the centre, *A. L. Barye* (1796–1875), *909–10. Jaguars devouring hares (1850).—From r. to l., 908. Lion of the Tuileries (cast), 907. Lion and serpent, 923. Model for the equestrian statue of Napoleon I; 906. Tiger

devouring a crocodile (1832). Round the room are models for the groups of Peace, War, Order, and Strength that decorate the Pavillons Richelieu and Denon at the Louvre.—In the standard-cases are models, including that for the Elephant hunt.—The Gobelins tapestries on the walls are from designs by *Restout* and *Jouvenet*.

Salle Dalou. From r. to l., *Jules Dalou* (1838–1902), 1124. Peasant, 1127. Young girl; 1287. *Falguière*, Baroness Daumesnil; 1266. *P. Dubois*, Memories; *Astruc*, Barbey d'Aurevilly; *Delaplanche*, Virgin with the lily; *Dalou*, Lavoisier; 1265. *Dubois*, Florentine singer of the 15th cent.; *Delaplanche*, Eve before the Fall.

FIRST FLOOR.

From the archway under the Pavillon Sully, on the W. side of the Cour du Louvre, we ascend either by the Escalier Henri-II, on the left, or by the Escalier Henri-IV, on the right. At the foot of the latter is a lift. At the top of the Escalier Henri-II, the vaulting of which has decorations of the school of Jean Goujon, we turn to the right to begin our visit to the—

****PICTURE GALLERIES** (*Musée de Peinture*), which occupy a considerable portion of the first floor. In our description of these we include, as a matter of convenience, the Salle des Bijoux (p. 197), the Rotonde d'Apollon (p. 197), and the Galerie d'Apollon (p. 197). We first enter the—

Salle La Caze, containing most of the French works (of various schools) included in the collection bequeathed to the Louvre in 1869 by Dr. La Caze.—To the right: 472. *Lancret*, The cage; *Watteau*, *989. 'Le Faux Pas,' 985. 'La Finette,' *984. 'L'Indifférent'; *Chardin*, 111. Utensils, 114. Still life; **47. *Boucher*, The Graces, a brilliant sketch; *Fragonard*, *295. 'La chemise enlevée'; farther on, 297. 'L'Etude,' a swift sketch in oil, 298. Inspiration; *Watteau*, *991. Jupiter and Antiope, a fine Titianesque composition, *992. Pastoral scene, **983. 'Gilles,' a magnificent life-size figure of an actor and members of his company in a summer landscape; *Fragonard*, 293. Women bathing, an early work in the style of Boucher, 300. Young woman, fine in colour; 103. *Chardin*, The castle of cards, remarkable for the portrait of the Lenoir boy and the fine treatment of still life (formerly octagonal in shape); *Pater*, 691. La Toilette, 692. Figures in a park, fine in colour, if inferior to that of Watteau and Lancret; *986. *Watteau*, Gay company in a park; 93. *Chardin*, Grace before meat (comp. p. 218); *Lancret*, 470. Actors of the Italian Comedy, 473. Conversation.

East wall, beyond the doorway to Room II: 382. *Greuze*, Portrait of himself; 50. *Boucher*, Young lady (painted on

cardboard); 1335. *Guardi*, Church of Santa Maria della Salute, in Venice, one of the few Italian pictures in this room; 690. *Pater*, Actors in a park; 104. *Chardin*, Monkey painting, a relatively early work; 46. *Boucher*, Venus and Vulcan; 491. *Largillière*, Portrait of the painter with his wife and daughter, one of the earlier French pictures in this room and so marked by some affectation in the posing, though the satins and velvets are skilfully rendered; *294. *Fragonard*, Sleeping Bacchante, sketchy in treatment but fine in colour; 548. *Le Nain*, Peasants at a meal (1642); 1946. *P. de Champaigne*, J. A. de Mesme, President of the Parlement, a characteristically Flemish portrait (1653); 376. *Greuze*, Head of a young girl, popular but trivial; 2017. *Jordaens*, Mythological scene.

Salle Henri-II. This room, ill suited for pictures, contains large French canvases of the early 19th century. *Guérin*, 396. Pyrrhus taking Andromache and Astyanax under his protection, 395. Hippolytus accused by Phædra; 16. *Benoist*, Negress; 362. *Girodet-Trioson*, Atala (from Chateaubriand's romance), notable for its powerful lighting but rather unmoving incident; *188. *J. L. David*, Rape of the Sabines, a typical work of the classicist school, unconvincing as an interpretation of history; 328. *Gérard*, Psyche receiving the first kiss of Love, graceful in line but cloying in treatment; 397. *Guérin*, Æneas relating to Dido the downfall of Troy (1817).—The—

Salle des Sept-Cheminées contains some outstanding examples of David's large classical and historical compositions, as well as some unaffected portraits and works by his pupil, Baron Gros. Left, *David*, *197a, *197b. Portraits of M. and Mme Sériziat, fresh in colour and finely preserved but somewhat superficial; *199. Mme Récamier, in a familiar pose; above, 393. *Guérin*, Return of Marcus Sextus, signed and dated in the 'year VII' and exhibited in 1799; 135. *Cochereau*, J. L. David's studio, with portraits of Schnetz, Dubois, and Pagnest; 391. *Gros*, Gen. Bonaparte at Arcole; *David*, 199a. Mme Chalgrin, pleasing but unfinished, 196, 197. M. and Mme Pécoul, parents-in-law of the artist, 202. Portrait of the artist as a youth, sketchy, 192. Belisarius begging at the Temple, unconvincing to the modern eye but of some repute in its day, signed and strangely dated 'in the year 1784 at Lutetia'; 389. *Gros*, Napoleon at the Battle of Eylau (1807), remarkable for its display of military enthusiasm and containing portraits of Berthier, Murat, Soult, and Davoust.—S. wall, 202bis. *David*, Coronation of Napoleon I by Pius VII in Notre-Dame (Dec. 2nd, 1804).—W. wall: *David*, 200a. The three ladies of Ghent, 198. Pope Pius VII, signed and dated 'at Paris, 1805,' 194. Paris and Helen, exhibited at the

Salon of 1789 and so a frigid and academic work; 388. *Gros*, Bonaparte visiting the plague-stricken at Jaffa (1799), heroic and historical rather than pictorial in conception.

The next three rooms interrupt the visitor's study of the paintings, but their beautiful and rich contents may be conveniently inspected at this stage. We reach the continuation of the picture-galleries at the Salon Carré (p. 200).

The **Salle des Bijoux** contains ancient jewellery, gold ornaments, and engraved gems, some of which belonged to the Campana Collection (p. 219). In the cases by the N. window are scarabs, engraved gems, and silverware, including silver ornaments from the treasury of Notre-Dame d'Alençon (near Brissac). Here, until 1903, was exhibited the celebrated Tiara of Saitaphernes, eventually condemned as a forgery. Centre Case, on the N. side: in the upper section, *Three magnificent funeral diadems; Etruscan funeral casket in bronze with a crown of gold foliage; bronze casket from the neighbourhood of Vaison; in the lower section, funeral diadems, gold crowns and earrings; on the S. side, gold rings, pins, bracelets, and buckles, and bronze bracelets.—In the adjoining case, *Treasure of Boscoreale (near Pompeii), silver objects discovered in 1895 in a fine state of preservation on the site of a villa overwhelmed by an eruption of Vesuvius (79 A.D.).—Table Case by the E. wall: in the lower section, gold and other necklaces, some set with scarabs; above, bronze mask of Minerva, bronze statuette of Tyche (Good Fortune); iron folding chair (*plicatilis*) with silver plaques, from Ostia; early Christian silver vase embossed with figures of Christ, the Apostles, and angels.—By the 1st window on the S. side, cameos; necklaces and other objects in amber.—Standard Case 10, necklaces and ornaments from the Mesaksoudy Collection (1920), found at Kertch; in the upper section, gold, silver, and bronze statuettes, vases, and bowls.—Table Case by the middle window: bowl, mirror, œnochoe, and vase from Boscoreale.—Standard Case 12: lower section, gold collars, earrings, and ornaments; above, large cameo set in alabaster with Dionysos and Ariadne; cameo of the same subject, set in glass and surmounted by semi-precious stones.—Table Case by the 3rd window: gold objects and dress ornaments.

Rotonde d'Apollon. The octagonal mosaic floor was executed by Belloni.—In the centre, 2389. Vase by G. Ragi (1820), after an antique basalt base in the Vatican. On the walls are recorded the names of the principal benefactors of the museum.

Galerie d'Apollon. The grille at the N. end, by which we enter, is a masterly work of the 17th cent. from the Château of Maisons-sur-Seine, built by Mansart. Built under Henri IV, burned down in 1661, but rebuilt under Louis XIV by Charles Lebrun, this magnificent gallery (200 ft. long, 31 ft. wide, 36 ft. high) is finely proportioned and well lighted. The decorations, including the ceiling-paintings, are admirable. Above the entrance is a painting of the Awakening of the Earth, by J. Guichard after Lebrun; and above the S. windows is the Awakening of the Waters, or the Triumph of Neptune and Amphitrite, by C. Lebrun. In the centre of the vaulting is a large and beautiful composition by Eugène Delacroix (1849), representing *Apollo's Victory over the Python and typifying noon. In the adjoining cartouches are the other periods of the day: Night or Diana, Evening or Morpheus, Dawn or Aurora (all by Lebrun), and the Morning Star or Castor, by Renon. At the sides are Winter, Spring,

Summer, and Autumn. The eighteen tapestry portraits on the walls, after modern masters, represent the principal artists who worked at the Louvre.

In front of the entrance is a large Florentine mosaic table. The glass cases contain a magnificent collection of the highest historical and artistic worth, including Byzantine, Mosan (school of Verdun and the Meuse), and Limoges enamels, mediæval and Renaissance goldsmiths' work, gems, objects in rock crystal, ecclesiastical ornaments, reliquaries, statuettes, and notably the pieces from the ancient treasury of St-Denis (p. 403), and the chapel of the Order of the Saint-Esprit.

1st Window Case. Byzantine, Mosan, and Limoges enamels (11–13th cent.). 28, 29, 30. Enamelled and gilded copper plaques from the lid of the reliquary of the Arm of Charlemagne (p. 199), Mosan art of the late 12th cent.; 90, 91. Limoges enamelled copper book-cover (13th cent.).

2nd Window Case. Limoges enamels (12–13th cent.). 88. Book cover; 93. Arched copper plaque; 72. Enamelled cross (the pose of the figure of Christ is characteristic of the early 13th cent.).

3rd Window Case. 123. 'Ring of Louis IX,' a 15th cent. gold ring from St-Denis; *149. Gold sceptre of Charles V surmounted by a statuette of Charlemagne (14th cent.); **18. Coronation gold spurs, set with garnets and fleurs-de-lys (12th cent.; restored in the 19th cent.); 120. Mantle clasp of St. Louis (wrongly so called); *16. Coronation sword of the kings of France, called 'Sword of Charlemagne'; 394. Poniard and sword of the Grand Masters of the Order of the Knights of Malta presented to Napoleon in 1799 (16th cent.; attributed to Hans Muelich of Augsburg); *17. Hand of Justice (12th cent.), restored and remounted for the coronation of Napoleon I; 1000, 1014. Candlestick and rock crystal mirror, presented to Marie de Médicis on her marriage to Henri IV (1600).

4th Window Case. *11. Visigothic gold pendant set with pearls and sapphires (7th cent.); 65. Limoges enamel shrine (13th cent.); 191, 192, 193, 194. Italian silver plaques (early 15th cent.).

5th Window Case. Limoges enamels (15–16th cent.); 481. Circular plaque with the Coronation of the Virgin; 483. Triptych with Christ on the Cross.

6th Window Case. Limoges enamels of the period of Jean Pénicaud II. *486. Arched plaque, signed by Jean Pénicaud II ('I. P. 1542'); 506. Circular enamel with a combat of cavaliers; 489. Jupiter; 494. Madonna; 496. Nativity; 515. Calvary, perhaps by Jean Poilleré.

7th Window Case. *Limoges enamels. 527. Round plaque with the Emperor Claudius on horseback, by Colin Noylier; 533. Toilet of Psyche, signed by Leonard Limousin; 531. Backgammon-board, signed by Leonard Limousin and dated 1537.

8th Window Case. Limoges plaques of the school of Leonard Limousin, or by Pierre Reymond or his school. 583, 584, 585. Hunting scenes; 593. Plate with the story of Jason and Medea and the arms of J. J. de Mesmes; 596. Feast of the gods, signed 'P. R.'

9th Window Case. Plaques by Pierre Reymond and his school; 623. Oval dish with the judgment of Solomon, signed 'P. R.'; 590. Dish with Adam and Eve, signed and dated 1560; 573. Pax.

10th Window Case. Limoges enamels by Pierre Courteys and his school, and the Master I. C. (? Jean Courteys). 647. Sacrifice of Abraham (signed); 669. St. John the Baptist (signed).

11th Window Case. 673–678. Dishes with the story of Joseph (signed 'I. C.'); 721. Round plaques of the Passion, by Martial Reymond (signed); 733. Plate with Jacob and Esau, by Suzanne Court (signed).

12th Window Case. 743. Oval dish with Esther and Ahasuerus, by Jehan Limousin (signed); enamels by Jacques I Laudin (751–752), Jacques II Laudin (758–765), Jacques Nouailher (770), and Pierre Nouailher (771).

We now return to the N. end of the gallery and begin the inspection of the cases on the W. wall.

1st Wall Case (opposite the 4th window). *270, *271. Enamelled gold shield and morion of Charles IX; 282. French silver gilt dish (16th cent.), seized at Algiers in 1830; 286, 287. Flemish silver gilt ewer and dish 'of Charles V'; 337. German silver gilt cup.

2nd Wall Case. Eleven plaques with scenes from the Æneid (Limoges, c. 1530).

3rd Wall Case. 587. Enamel ewer, by Pierre Reymond; 540, 541. Large plaques, by Leonard Limousin; 656. Painted enamel dish, by Pierre Courteys; 688. Enamel dish, by Pierre Courteys.

4th Wall Case. 645, 646. Oval enamel plaques, by Pierre Courteys; 697. Oval plaque, by Jean de Court; 523. Ewer, by Colin Noylier.

5th Wall Case. *534, *535. Enamel altar panels by Leonard Limousin, from the Sainte Chapelle, signed several times and dated 1552 and 1553; **543. Painted enamel portrait of the Constable Anne de Montmorency in a frame set with enamel plaques, signed by Leonard Limousin and dated 1556; 651. Coffer, by Pierre Courteys.

6th Wall Case. 466–477. Twelve plaques with scenes from the Passion, by the Pseudo-Monværni.

7th Wall Case. 616. Cup and lid, by P. Reymond (1544); *544. Oval plaque with the portrait of Francis of Lorraine, Duke of Guise, by Leonard Limousin (1557); 558. Portrait of Françoise d'Orléans, Princess of Condé; 545. Equestrian portrait of Henri II; 650. Coffer by Pierre Courteys; 546. Oval portrait of François II, by Leonard Limousin.

8th Wall Case. 597–602. Painted dark blue enamel plates with the Legend of Susanna, by Pierre Reymond; 621. Oval dish, by Pierre Reymond (1578); 634. Vase with Abraham and Melchizedek.

We turn our attention to the standard-cases ranged down the centre of the room, and once more begin at the N. end.

1st Standard Case. *791. Lapis lazuli plaque with figures of Christ and the Virgin from St-Denis (Byzantine; 12th cent.); 794. Byzantine steatite plaque with St. Demetrius (Byzantine; 12th cent.); 796. similar relief; French jewels (14–17th cent.).

2nd Standard Case. Reliquaries and church ornaments, cups and plates; 121, 122. French silver gilt angels (15th cent.), from the Chapel of the Order of the St-Esprit; *166. Reliquary of the arm of St. Louis of Toulouse (Italian; 1337). Opposite the window, *125. Reliquary of St. Martin; 62. Limoges enamelled copper and gilded shrine (13th cent.); *26. Reliquary of the arm of Charlemagne (Mosan art; 12th cent.), from Aix-la-Chapelle; *69. Wooden box, called 'Casket of St. Louis' (Limoges; 13th cent.); 147. French reliquary (early 15th cent.), from the Chapel of the Order of the St-Esprit; at the end, Reliquary of Jaucourt, Byzantine 11–12th cent. work with French 14th cent. supporters.

3rd Standard Case. *241. Italian candlesticks of rock crystal mounted in silver gilt, 219. Italian gilt bronze Pax, early 16th cent. works, from the Chapel of the Order of the St-Esprit; 858. Rock crystal ewer; 230. Italian ciborium (16th cent.); 890. Rock crystal cup.

4th Standard Case. 1st row: 872. French rock crystal ewer (17th cent.); 859. Ewer (16th cent.); 874. Rock crystal amphora; 896. Rock crystal cup; 865. Ewer; 990. Lapis lazuli cup surmounted by a statuette of Neptune. 2nd row: 917. Rock crystal vase; 923. Drinking glass; 821. Agate cup mounted in enamel; 863. Ewer (late 16th cent.). 3rd row: 819. Onyx cup; 861. Rock crystal ewer; 823. Oval agate vase with enamelled handle; 970. Jasper vase; 830. Agate cup (late 16th cent.).

5th Standard Case, containing the ***Crown Jewels** that were retained when the remainder were sold in 1887. Early in the Great War these jewels were removed for safety to the S. of France, whither they were carried in an unpretentious travelling-bag in a train crowded with refugees.—*1. The Regent, one of the finest diamonds known (136 carats; valued at 12 million francs), bought

by the Regent in 1717. It was stolen with all the other crown diamonds in 1792 but was recovered a year later. It afterwards adorned the sword-hilt of the First Consul and later the crown of Charles X. 2. Diamond of five facets, acquired in 1691. 3. 'Côte de Bretagne,' a ruby once owned by Marguerite de Foix, Anne of Brittany, Claude of France, and Francis I, and afterwards cut into the shape of a dragon, as a decoration of the Order of the Golden Fleece. 4. Plaque of the Danish Order of the Elephant. 5. Dragon-shaped pearl brooch. 6. Watch of the Bey of Algiers. 8. Sword of Charles X. 9. 'Crown of Charlemagne' (only the stones are antique), used at the coronation of Napoleon I. 10. Copy of the crown of Louis XV, with imitation jewels.

6th Standard Case. Semi-precious vessels, many of which belonged to the royal collection. *Bottom Row*: 853. Amethyst ewer; 941. Jade cup; 891. Rock crystal vase, enamelled and set with stones; 944. Green jasper ewer; 832. Agate cup; 1012. Sardonyx cup (17th cent.). *Upper Row*: 932. Jade vase; 881. Rock crystal vase mounted with enamels; 945. Green jasper dish, with the monogram of the Emperor Rudolph II; 933. Jade dish mounted with enamels and precious stones. *2nd Row*: 855. Amethyst vase with enamelled stem and handles; 842. Agate bowl; 983. Red jasper cylindrical vase; 814. Agate ewer; 1007. Sardonyx dish with a dragon as the handle (modern stem); 997. Sardonyx ewer. At the back of the case, in the *Middle Row*: 809. Silver-gilt enamelled German dish (17th cent.) made for Ferdinand III. *Bottom Row*: 972. Jasper dish set with enamels (late 16th cent.).

7th Standard Case. *49. Shrine of St. Potentin in copper and gilt (13th cent.), from the Abbey of Steinfeld; St. Potentin is seen at one end between St. Licius and St. Simplicius.

**8th Standard Case* (near the window at the S. end of the gallery). **Ecclesiastical ornaments from the Treasury of St-Denis. On the left, 4. Byzantine plaque (13th cent.) of the Three Maries at the Tomb, with Greek inscription; **12. Serpentine Carlovingian (?) paten (9th cent.), set in a border of gold and precious stones and inlaid with 8 golden dolphins (two are missing). This work is believed by Conway to have been made in the East about the time of Justinian. *67. Limoges ciborium of copper, enamelled and gilt, with Latin inscription (13th cent.); *13. Golden cover for the Gospels with Christ on the Cross, set with jewels (late 10th cent.); *21. Rock crystal vase (10th cent.?), given by Queen Eleanor of Aquitaine to Louis VII, who presented it to Suger, Abbot of St-Denis (d. 1152), with Latin inscription; **20. Antique (? Egyptian) porphyry vase mounted in silver gilt as an eagle, with a Latin inscription round the neck; *19. Sardonyx and silver gilt sacramental ewer from St-Denis; 25. Italian reliquary (13th cent.; after a Byzantine model); 24. Spanish silver gilt chalice and paten (late 12th cent.); 167. Spanish enamelled and silver gilt chalice (14th cent.); 127. French agate cup; 3. Silver gilt cover of a reliquary, embossed with a cross (Byzantine; 12th cent.).

**9th Standard Case.* **150. French silver gilt statuette of the Virgin (14th cent.), presented in 1339 to St-Denis by Jeanne d'Evreux, widow of Charles IV; "a work of Gothic art of transcendent merit, in perhaps the most honourable place in the whole world to-day."—Conway.

10th Standard Case. 268, 269. Silver gilt dishes with the arms of France and Poland; 266, 267. Ewers; 274, 275. Cups; 276. Censer; 277. Mace, French work of 1581–85, from the Chapel of the Order of the St-Esprit. *415. Large gold box decorated with foliated designs, said to have been given by Anne of Austria to Cardinal Mazarin.

Salon Carré (*Salle IV*). Until the rearrangement in 1919 this famous room contained an unequalled collection of masterpieces by the great Italian masters and by Rubens, Rembrandt, and Velazquez, but many of these now hang in their respective schools in the Grande Galerie (p. 202). Some of the largest canvases, however, of the Italian Renaissance, mainly of the Venetian School, are still shown here.

S. Wall (l.). 1504. *Raphael*, St. Michael overcoming Satan, an academic and unconvincing canvas, in part the work of Giulio Romano, despite the signature and date (1518); *1581. *Titian*, Supper at Emmaus, a magnificent work of the master's middle period.—*1192. *P. Veronese*, Marriage at Cana.

Masterly in achievement and happy in invention, but devoid of emotional feeling, this canvas (21 ft. × 32 ft.) is one of the largest and most imposing in the Louvre, and so was one of the few masterpieces not removed during the War. It was painted in 1562–63 for the refectory of San Giorgio Maggiore, Venice, and seized by Napoleon in 1797.

*1464. *Tintoretto*, Susanna and the Elders, finely painted but not in a good state; 1583. *Titian*, Christ crowned with thorns, signed (c. 1550); 1418. *Giulio Romano*, Nativity, from Mantua.

W. Wall. 1196. *P. Veronese*, Disciples at Emmaus; *1498. *Raphael*, The Holy Family of Francis I, a late work (1518), original in composition but executed by Giulio Romano, notwithstanding the signature.

N. Wall. **1584. *Titian*, Entombment (1523).

This is one of the world's great pictures, devotional in feeling, magnificent in colour, and unsurpassed in rhythm. Formerly in the collection of Charles I, it was sold by Cromwell for £128.

1193. *P. Veronese*, Christ in the House of Simon, large but unmoving; presented to Louis XIV by the Venetian Republic in 1665; **1118. *Correggio*, Jupiter and Antiope, remarkably fine in its sensuous rhythm and mythological significance; at one time in the collection of Charles I.

Salle Duchâtel (*Salle V*). To the left, 2480, 2481. *Sir Antony Mor* (attributed to *Willem Key*), Antonio del Rio and his wife (wings of an altarpiece); by the far window, *2026. *Memling*, Madonna and Child with donors, noteworthy for its scale, quality, and fine preservation.

E. Wall. *422. *Ingres*, La Source ('The Spring'; 1856), remarkable for its graceful pose; *Luini*, *1359. Nativity, *1360. Adoration of the Magi, 1361. Christ Blessing, 1356. Forge of Vulcan, fragments of fresco-paintings from the Villa Pelucca near Monza; 421. *Ingres*, Œdipus solving the riddle of the Sphinx, an early work (1808).

The adjoining photograph and catalogue room leads to the Escalier Daru (p. 219).

We return to the Salon Carré and pass through the W. door (r.) into the Grande Galerie, where we turn at once to the right.

Salle des Sept Mètres or **Salle des Primitifs Italiens** (*Salle VII*). To the left, *1383. *Simone Martini*, Bearing of the Cross, panel of an altarpiece; 1622. *Taddeo di Bartolo* (long unattributed), Crucifixion; 1151. *Bartolo di Maestro Fredi*, Presentation in the Temple; *1260. *Cimabue*, Madonna and angels, carried off by Napoleon from Pisa; 1302. *Agnolo*

Gaddi, Three predella panels; 1301. *Bernardo Daddi*, Annunciation, with mosaic and gold background; *1312. *Giotto*, St. Francis of Assisi; 1128–1132. *Sano* (not *Ansano*) *di Pietro*, Life of St. Jerome; 1659A. *Giovanni di Paolo*, Entry of Pope Gregory into Castel Sant'Angelo, long regarded as only a school picture relating to Pope Martin; *Uccello*, *1272. Portraits of Giotto, Uccello, Donatello, Manetti, and Brunelleschi, 1273. Battlepiece, in a bad state of preservation, painted, like other panels now in the National Gallery at London and the Uffizi, for the Casa Medici at Florence; *1422A. *Vittore Pisanello*, Ginevra d'Este; 1415. *Fiorenzo di Lorenzo* (not *Pesellino*), Three small panels; 1414. *Pesellino*, SS. Francis, Cosmas, and Damian. 1294a. *Fra Angelico*, Adoring angel; **1290. *Fra Angelico*, Coronation of the Virgin.

This early work, idealized, overcrowded, and fascinating, includes numerous saints with their emblems, and, in the predella, the Legend of St. Dominic.

1293. *Fra Angelico*, Martyrdom of SS. Cosmas and Damian; 1344. *Fra Filippo Lippi*, Madonna with angels and two abbots, a fine, early work that has suffered; 1367. *Mainardi*, Madonna, a tondo recalling works at Naples and Florence; *1296. *Botticelli* (?), Madonna and Child with St. John, superficially attractive and proportionately popular, but a work only of the 'bottega'; 1322. *D. Ghirlandaio*, Old man ('the Bottlenosed Man') and his grandson, an appealing panel which, in spite of injuries, transmutes ugliness into beauty; 1134B. *A. Baldovinetti*, Madonna; 1321D. *D. Ghirlandaio*, Visitation, in many ways not characteristic but wholly the work of this Florentine realist; 1662A. *School of Filippino Lippi*, History of Virginia, a cassone-front by 'Amico di Sandro'; 1663. *School of Botticelli*, Young man, likewise by 'Amico'; 1640A. *Francesco di Giorgio* (not a school picture), Rape of Europa; 1417. *Pinturicchio*, Madonna and saints; 1416A and 1416B. *Alunno di Domenico* (not Piero di Cosimo), Triumph of Venus, Nuptials of Thetis and Peleus; 1482. *Botticini* (not C. Rosselli), Virgin in Glory; 1319. *Benozzo Gozzoli*, Triumph of St. Thomas Aquinas (Aristotle and Plato regard the great Dominican as their superior in philosophy).

Through the door near by, and down the service staircase, the 'Monna Lisa' (p. 205) was surreptitiously removed in 1911.

The **Grande Galerie (*Salle VI*), divided into six bays (A–F), contains a large proportion of the paintings by the Old Masters arranged in schools. At certain points grey granite columns and porphyry vases separate the schools.

Bay A. Left (S.) Wall: Umbrian, Venetian, and Milanese Schools. *Perugino*, 1565. Holy Family with St. Catherine, *1566A. St. Sebastian, a favourite subject with this popular master; *1211. *Carpaccio*, St. Stephen preaching at Jer-

usalem; **1374A. *A. Mantegna*, Virgin of Victory, painted by him as court painter at Mantua to commemorate the victory at Fornovo (1495) of the Marquis of Mantua over Charles VIII of France; no number, *J. de Barbari*, *Madonna and saints; *1376. *Mantegna*, Wisdom and Virtue triumphant over the Vices, formerly in the chamber of Isabella d'Este at Mantua, and seized, together with the 'Parnassus' (see below), at the sack of that city in 1630; 1567. *Perugino*, Combat of Love and Chastity, commissioned in 1505; *1134. *Antonello da Messina*, Condottiere, a late work of 1474; no number, *Bartolomeo Veneto*, Circumcision; *1279. *Iacopo Bellini*, Madonna with donor (the latter is probably Sigismondo Malatesta and not Pandolfo or Leonello d'Este); *1373. *Mantegna*, Calvary; 1262. *L. Costa*, Mythological subject, the companion work to 1261 (see below); no number, *Giovanni Bellini*, *Christ blessing, an early work; *1375. *Mantegna*, Parnassus, with Mars and Venus and the Muses (see above); 1261. *L. Costa*, Court of Isabella d'Este in the Garden of the Muses; no number, *Mantegna*, *St. Sebastian; 1350. *Lotto*, St. Jerome, a very early signed panel of 1500; *1259. *Cima*, Madonna and saints, a large and finely coloured signed work; *Borgognone*, 1182A. St. Augustine and donor, 1181. Circumcision (transferred to canvas in 1885), 1182. St. Peter Martyr and donor (part of a dismembered altarpiece); *1265 (or 1602A). *Leonardo da Vinci* (formerly attributed to *Lorenzo di Credi*), Annunciation; 1676. *Lodovico Brea* (?), Triptych, officially attributed to the Genoese School.

Right (N.) Wall: Umbrian, Florentine, and Ferrarese Schools. 1564. *Perugino*, Holy Family with St. Rosa and St. Catherine, an early tondo with stiff and conventional figures; 1416. *Piero di Cosimo*, Coronation of the Virgin; *Lorenzo di Credi*, 1263. Madonna with St. Julian and St. Nicholas, 1264. Christ appearing to Mary Magdalen; 1644. *Franciabigio* (more probably *Bugiardini*), Young man; *Albertinelli*, 1115. Christ appearing to Mary Magdalen, perhaps an early picture by *Fra Bartolommeo*, his partner, 1114. Madonna with St. Jerome and St. Zenobius, perhaps a composite work; 1303. *R. del Garbo* (?), Coronation of the Virgin, more probably by his assistant *R. dei Carli*; 1284. *Lorenzo di Pavia*, Family of the Virgin; 1556. *C. Tura*, Pietà; 1167. *Bianchi-Ferrari* (master of Correggio), Madonna with St. Benedict and St. Quentin, variously ascribed; 1553. *Garofalo*, Sleeping Christ-Child.—In the centre of the gallery, 1462. *Daniele da Volterra* (*Ricciarelli*), David and Goliath, on slate, painted on both sides.

Bay B. Left (S.) Wall: Milanese, Roman, and Venetian Schools. *Luini*, 1355. Salome, 1353. Holy Family; 1605. *School of L. da Vinci* (? *Bernardino de' Conti*), Profile of a

lady; *1169. *Boltraffio*, Madonna of the Casio family, perhaps his best picture. *Leonardo da Vinci*, 1597. St. John the Baptist, apparently painted from a female model or worked on later by another hand, *1599. Madonna of the Rocks, in a bad state of preservation but a finer and probably earlier picture (1482) than the similar composition in the National Gallery in London, 1600. Portrait of Lucrezia Crivelli (?), which has given rise to much conjecture, 1602. Bacchus, perhaps begun as St. John the Baptist and painted on a design by the master. *A. Solario*, 1531. Charles d'Amboise, 1533. Head of the Baptist (signed and dated 1507), 1530. Madonna of the Green Cushion, a signed work once the property of Marie de Médicis. *Raphael* (?), 1506. Young man, variously attributed and often engraved, but a negligible production according to modern views, 1508. Two men, 1501. St. Margaret, perhaps by *Giulio Romano*, but much restored, 1499. Madonna of the Cradle, one of many replicas. **1496. *Raphael*, Madonna, known as 'La Belle Jardinière.'

An early work (1507, rather later than the 'Gran' Duca Madonna' at Florence), saintly and delicate in expression and placed in a poetic setting.

1509. *Raphael* (?), Apollo and Marsyas, still officially attributed to Raphael but by most critics accepted unconditionally as from the hand of *Perugino*; **1505. *Raphael*, Baldassare Castiglione, a superb and very late work formerly in the collection of Charles I and no longer in a perfect state; 1497. *Raphael* (?), Virgin with the Blue Diadem, one of many paintings from the hand of *Giulio Romano*, Raphael's assistant; *Titian*, **1592. 'Man with the Glove,' a noble, easily posed, and finely coloured signed portrait (c. 1518), 1578. Virgin with the Rabbit, of about the same date, 1590. Catalogued as 'Alfonso da Ferrara and Laura de' Dianti.'

Described in the collection of Charles I as "Tytsian's Mrs., after the life, by Tytsian." Neither identification seems quite satisfactory.

1585. *Titian*, St. Jerome (c. 1533); 1185. *Giovanni Calcar* (pupil of Titian), Portrait of a man (c. 1540); 1195. *P. Veronese*, Calvary; 1577. *Titian*, Madonna and saints, a large early work; *1399. *Palma Vecchio*, Annunciation to the Shepherds, a remarkable canvas with a forged signature of Titian; 1673. *Bartolomeo Veneto* (officially attributed to the Venetian School), Portrait of a lady; 1593. *Titian*, Man with a black beard (c. 1543); 1135. *Sebastiano del Piombo*, Holy Family; *1465. *Tintoretto*, Paradise, a small version of the colossal work in the Doge's Palace; 1579. *Titian*, Holy Family (canvas enlarged down the left side); 1467. *Tintoretto*, Man holding a handkerchief, perhaps in part by *Iacopo Bassano*; *1591. *Titian*, Man wearing a belt, probably a little later than the 'Man with the Glove' (see above); 1349. *Lotto*, Christ and the adulteress; *1352.

Seb. del Piombo, Visitation, signed and dated "in Rome 1521," a fine work that has suffered.

Right (N.) Wall: Late Italian Schools. *1514. *Andrea del Sarto*, Charity, noteworthy for its mellow tone and accomplished skill, characterizing the "faultless painter" of Robert Browning; 18, 17. *Correggio*, Vice and Virtue, large paintings in gouache on canvas; *1154. *Fra Bartolomeo*, Holy Family and saints, inscribed "Orate pro pictore" (1511); 1515. *A. del Sarto*, Holy Family, in which the Virgin is thought by some to be a portrait of Lucrezia del Fede; 1493. *Sassoferrato*, Holy Family, a free copy of Raphael's 'Garvagh Madonna' in London; 1603. *Marco d'Oggiono*, Contemporary copy on canvas of Leonardo da Vinci's 'Last Supper' at Milan, and related to the copy in the Diploma Gallery in London; *Annibale Carracci*, 1233. Fishing, 1232. Hunting, characteristic in both technique and subject of the decadent period, 1230. Diana and Callisto; 1617. *Domenichino*, Rinaldo and Armida; *Guido Reni*, 1439. David with the head of Goliath, 1450. St. Sebastian, painted with false and fitful idealism.

Bay C now contains some of the finest paintings of the Italian Renaissance and may be regarded as a new 'Salon Carré.'

Left (S.) Wall: **1117. *Correggio*, Marriage of St. Catharine, remarkable for its chiaroscuro, gradation of tone, and "sidelong grace"; *1464. *Mino da Fiesole*, Bust of Diotisalvi Neroni; *1503. *Raphael*, St. George and the Dragon, an Umbrian work painted two years earlier than the Umbro-Florentine version in the Leningrad collection. **1601. *Leonardo da Vinci*, 'La Gioconda' ('La Joconde'), the portrait of Monna Lisa, third wife of Francesco del Giocondo.

Leonardo worked intermittently on this portrait for four years from 1500. "Whoever shall desire to see how far Art can imitate Nature may do so to perfection in this head, wherein every peculiarity that could be rendered by the utmost subtlety of the pencil has been faithfully reproduced. The eyes, the nose, the mouth, the lips, and the carnation of the cheek do not appear to have been painted, but to be truly flesh and blood" (Vasari). In spite of drastic restoration at different periods, this remains one of the outstanding achievements of the Italian Renaissance. In recent years it was placed in a suitable frame. In Aug. 1911 it was stolen from the Salon Carré (comp. p. 200) by a thief disguised as a workman, but it was recovered in Florence in Dec. 1913.

*1502. *Raphael*, St. Michael, painted on the back of a chessboard for Guidobaldo, Duke of Urbino.

This small early panel should be contrasted with the late work in the Salon Carré (p. 201).

In front are a 16th cent. Italian coffer and an Italian painted wooden *Bust of a young woman (16th cent.). On the wall: **1136. *Giorgione*, 'Fête Champêtre,' an idyllic group with a shepherd and his flock in the distance.

Recently cleaned, this work stands out as one of the masterly accomplishments of the short-lived Venetian who so strongly influenced Titian and his contemporaries.

In the centre, backed by curtains, 1598. *Leonardo da Vinci*, St. Anne (c. 1510), probably in part by *A. Salaino*.

Right (N.) Wall: 1507. *Raphael* (?), Joan of Aragon, who appears never to have seen the painter. 848. Mercury, a bronze copy (16th cent.) of the marble antique at Florence. *1589. *Titian*, Allegory (c. 1533), representing Alfonso d'Avalos entrusting his wife to Chastity and Cupid on his departure for the wars. 851. *Keller*, Young athlete, a bronze copy (1687) of an antique marble statue formerly in the Tuileries Palace. *1588. *Titian*, Francis I, painted from a medal of the king whom the artist never saw.

Bay D. In the centre, backed by curtains: **El Greco*, Christ on the Cross, with donors, signed in Greek characters.

Left (S.) Wall: Spanish School. 1706. *F. Herrera the Elder*, St. Basil; 1703. *Collantes*, Burning Bush; 1722. *Ribera*, Entombment; 1716. *Murillo*, Angels' Kitchen, or the Legend of San Diego, signed and dated; 1746. *El Greco*, St. Louis (not King Ferdinand the Catholic) and a page; 1740. *Zurbaran*, Lady as St. Apollonia; *Ribera*, 1721. Adoration of the Shepherds, 1723. St. Paul the Hermit; 1738. *Zurbaran*, St. Peter Nola and St. Raymond; 1736. *Velazquez* (?), Young Woman, too superficial to be authentic; *1725. *Ribera*, Beggar boy with club foot, a strongly outlined figure silhouetted against a cloudy sky; *Velazquez*, *1731. Infanta Margarita (c. 1655), a characteristic work, 1734. Assembly of 13 persons, perhaps by *J. B. del Mazo*, the assistant of Velazquez, *1735. Mariana of Austria (not Maria Theresa; c. 1651), probably a study for the larger portrait at Vienna; 1708. *Murillo*, Immaculate Conception (1657); 1732. *Velazquez* (?), Philip IV of Spain, probably an old copy of an original in the Prado; *1717. *Murillo*, Beggar boy, an unattractive subject rendered with great artistic skill; *1739. *Zurbaran*, Funeral of a bishop; no number, *Velazquez*, Turkey; *Murillo*, 1712. Virgin of the Rosary, florid and not attractive, *1709. Immaculate Conception.

☞ In this, the best of innumerable versions of the subject, the Virgin standing on a crescent moon is borne aloft by the angelic host. Seized in Spain by Marshal Soult it was bought at his sale in 1852 for 615,300 fr.

1710. *Murillo*, Birth of the Virgin, executed in 1655 for Seville Cathedral; 1713. Holy Family, signed; *Goya*. 1705B. Don Perez de Castro, 1705. Woman in a mantilla, 1704A. Woman with a fan, 1704. F. Guillemardet.

Right (N.) Wall: Bolognese and Late Venetian Schools. *G. Reni*, 1448. Mary Magdalen, 1447. Ecce Homo, oversentimental and falsely idealised; 1121. *Caravaggio*, Death of the Virgin; 1288. *D. Feti*, Melancholy, the work of a mannerist; 1549. *Tiepolo*, Banner with St. Martin saying mass and, on the reverse, Madonna; 1480. *S. Rosa*, Landscape;

Panini, 1409. Concert in Rome in 1729, 1408. Interior of St. Peter's (1730); *F. Guardi*, 1328. Doge embarking on the 'Bucentaur,' 1330. Mi-Carême, 1332. Doge at S. Zaccaria, 1334. Doge enthroned; *1203. *Canaletto*, Sta. Maria della Salute; 1547. *Tiepolo*, Last Supper; *F. Guardi*, 1329. Doge proceeding to Sta. Maria della Salute, 1331. Procession of Corpus Domini.

Bay E (Flemish Schools of the 17th cent., including Rubens). Left (S.) Wall: 1968. *Van Dyck*, Children of Charles I, attractively naive but only a studio work. **Rubens*, 2111. Henri de Vicq, an admirable portrait of the ambassador who obtained for the artist the commission to paint the large canvases in the Rubens room (p. 208); *2115. Kermesse, an exuberant achievement of Rubens's late period, *2110. The Triumph of Truth, and the Fates spinning the destiny of Marie de Médicis, sketches for two panels in the large series, *2084. Queen Thomyris with the head of Cyrus, fine in colour and design and of the late period, **2075. Flight of Lot from Sodom, signed and dated 1625, dramatic, rhythmic, and sure in handling, 2078. Virgin surrounded by Holy Innocents, an early and rather coarse production, 2116. Joust by the castle moat, romantic in its realism, 2083. Triumph of Religion, a large tapestry-cartoon from Spain, partly the work of a pupil, *2113. Helena Fourment, the artist's second wife, and two of her children, thinly sketched and only in part finished. *Van Dyck*, 1969. Charles Louis, Elector Palatine and Rupert of Bavaria, of the artist's late English period, **1967. Charles I, one of the greatest pictures in the collection, painted for £100 in 1635, 1970. Isabella Clara Eugenia, in the habit of the Sisters of St. Clare, an earlier work.

Right (N.) Wall: 2015. *Jordaens*, Concert after a meal, realistic in its coarse humour; 2156. *D. Teniers the Younger*, Return of the Prodigal, a mere genre rendering of a biblical scene; *Rubens*, 2076. Elijah in the Desert, a cartoon for tapestry, *2077. Adoration of the Magi, a brilliant Titianesque work of the middle period; 2014. *Jordaens*, Twelfth Night, grossly realistic and not the artist's best version of this subject.

Bay F (Dutch Schools of the 17th cent., including Rembrandt). Left (S.) Wall: 2560. *J. van Ruysdael*, Sunny landscape; *Rembrandt*, 2538. St. Matthew, signed and dated 1661, 2554. The artist wearing a cap (1637), of no outstanding merit, *2543. Hendrikje Stoffels and her child as Venus and Cupid, the artist's latest work (1662) in this collection, 2549. Bathsheba (1654), 2551. Man holding a bâton (1657), *2555. The artist at his easel (1660), with a strip of canvas added during relining, **2547. Hendrikje Stoffels (1652), *2537.

Good Samaritan (1648), a superb canvas full of kindly solicitude with an admirably rendered landscape setting. 2404. *Hobbema*, Water Mill, a fine signed canvas.

Right (N.) Wall: *2385. *F. Hals*, Lady in a black dress, characteristically lifelike and masterly in technique; *Rembrandt*, *Portrait of his brother Adrian, c. 1650; *F. Hals*, *2388. Beresteyn Family, happy in its grouping and joyous outlook, but enlarged on the right, *2383. René Descartes, simple, direct, and winning in its appeal; 2342. *A. Cuyp*, Starting for the ride; *Rembrandt*, 2544. Old Man (1638), *2548. Carcase of an ox (1655), a repellent subject rendered with a masterly touch, 2553. The painter (1634), an early signed panel; 2343. *A. Cuyp*, Riding party; 2387. *F. Hals*, Wife of P. van Beresteyn; 2555A. *Rembrandt*, Pilgrims at Emmaus, perhaps the work of a pupil; *2384. *F. Hals*, Gipsy girl, vivacious and deservedly popular; 2341. *A. Cuyp*, Herdsman with cattle; 2394. *B. van der Helst*, Shooting prize, fully signed and dated 1653 on the slate in the foreground; 2386. *F. Hals*, P. van Beresteyn, a signed work of 1629.

Salle Van Dyck (l. to r.): 2147. *Snyders*, Fruit; 2108. *Rubens*, Marie de Médicis as Bellona; 1954. *Van Thulden*, Ferdinand of Austria; *Van Dyck*, 1962. Madonna and Child with donors, painted shortly after his visit to Italy, 1971. Francisco de Moncada, commander of the Spanish troops in the Netherlands, 1974. Lady and her daughter, a late canvas; 2118. *Rubens*, Landscape with rainbow; 2157. *D. Teniers the Younger*, Seven works of mercy; 2011. *Jordaens*, Christ in the Temple; 1973. *Van Dyck*, Man and child; 1975. *Van Dyck*, Duke of Lennox (not Duke of Richmond) as Paris; *Rubens*, 2086, 2096, 2087. Birth, Government, and Education of Marie de Médicis, three large canvases belonging to the series in the adjoining Salle Rubens.

Salle Rubens (R. XVIII). This large room contains 18 of the 21 large **Allegorical Paintings depicting the life of Marie de Médicis, which were designed in 1621–25 by *Rubens* for the decoration of the Luxembourg Palace (p. 139). In the execution of these works Rubens was largely aided by his pupils. Three of the series are in the Salle Van Dyck. To maintain the chronological sequence we begin with the painting to the left of the entrance and then take the paintings alternately on the left (S.) and right (N.) walls.

2085 (in the left corner): The Fates spin the destiny of Marie.—2088 (l. wall). Henri IV receives the portrait of Marie.—2089 (r. wall). Marriage at Florence in 1600; the Grand Duke Ferdinand stands proxy for Henri IV.—2090 (l.). Marie lands at Marseilles (1600).—2091 (r.). Marriage at Lyons of Marie as Juno and Henri IV as Jupiter (Dec. 1600).

2092 (l.). Birth of Louis XIII at Fontainebleau in 1601, with Fortuna and the Genius of Health.—2093 (r.). Henri IV starts for the war with Germany and entrusts the regency to the Queen.

**2094 (l.). Coronation of the queen at St. Denis (1610), with the King (already

crowned) in the gallery at the back.—2095 (r.). Apotheosis of Henri IV (assassinated in 1610), with Marie as regent, between Minerva and Wisdom. (2096 is in the Salle Van Dyck.)

2097 (l.). The queen's journey to Ponts-de-Cé to quell rebellion.—2098 (r.). Exchange of the Two Princesses (1615), by treaty between France and Spain; Elizabeth of France is betrothed to Philip IV of Spain, and Anne of Austria to Louis XIII of France.

2099 (l.). Prosperity of the Regency; the queen enthroned, with Minerva, Fortuna, and Abundance.—2100 (r.). Majority of Louis XIII, to whom the Regent mother entrusts the ship of state.—2101 (l.). Marie's nocturnal flight from the Château of Blois (1619).—2102 (r.). Reconciliation of the queen with her son.

On the end wall: 2103 (l.). Conclusion of Peace.—2104 (r.). Interview between the queen and her son on Olympus, with the dragon of rebellion overcome.—The final scene is on the right of the entrance, 2105. Triumph of Truth.

Flanking the Salle Rubens are 18 Cabinets (Salles XXVIII–XXXVI and XIX–XXVII) containing small pictures of the Early Flemish, Dutch, German, and Spanish Schools. Leaving the Salle Rubens at the W. end we turn to the right and enter—

Salle XXVIII. Spanish School. *Pedro Diaz of Oviedo*, Robing of St. Ildefonso by the Virgin.

Salle XXIX. Centre wall: **1986. *Jan van Eyck*, Virgin and Child, adored by the Chancellor Nicholas Rolin; taken by order of Napoleon I from the cathedral of Autun in Burgundy.

This is the earliest and perhaps the most important primitive Flemish picture in the Louvre. The exquisite detail of the landscape background has been variously located at Bruges, Lyons, Maastricht, and Liége, but near the bridge stands the tower of St. Martin's at Utrecht. The picture has been attributed by some to Hubert van Eyck on account of the treatment of the landscape, but the rendering of Christ is typical of Jan, who also may well have painted the three-aisled colonnaded hall with its stilted arches and pavement of geometrical pattern. In any event the work is anterior to 1430, and the multiplicity of detail does not mar the general effect.

Hans Memling, 2024, 2025. John the Baptist and Mary Magdalen (shutters of a triptych); 2028B. *Portrait of an old lady (a little over-cleaned); 2196. *R. van der Weyden* (or *Dirk Bouts*), Deposition from the Cross.

Left wall: *Memling* (?), 2028. Triptych, *2027. Mystic Marriage of St. Catherine, *2027A. John du Celier presented by St. John, a charming little diptych painted about 1475. —Right wall: **2195. *R. van der Weyden*, Salvator Mundi between the Virgin and St. John the Evangelist, with St. John the Baptist and Mary Magdalen on the wings, a remarkably fine oratory triptych acquired in 1913, long in the collection of Lady Theodora Guest under the name of Memling.

Salle XXX. Centre wall: *P. Breughel the Elder*, 1917A. Parable of the blind leading the blind; no number, Winter morning; 1999. *Mabuse*, Portrait of a Benedictine, signed and dated 1526.—Left wall: *2029. *Q. Matsys*, Banker and his wife, the original of many versions and heralding a new era; 2030B. *Jan Matsys*, David and Bathsheba, a decadent

work (1562); no number, *Burgundian School* (15th cent.), Philip the Good, Duke of Burgundy; 2030A. *Q. Matsys* (?), Madonna; 2067A. *B. van Orley*, Holy Family (not one of his finest works).—Right wall: 1957. *G. David*, Marriage at Cana, probably begun by the master and completed by his pupil Ysenbrandt, no number, God the Father between two angels; *Mabuse*, *1997. Jean Carondelet, Chancellor of Flanders, painted in 1517 in the primitive tradition just before the Chancellor went to Spain; *1998. Madonna and Child, companion panel, duly signed.

Salle XXXI. Centre wall: 2738. *Master of the Death of Mary*, Descent from the Cross, with predella and lunette.—Left wall: 2479. *A. Mor*, Dwarf of Charles V.—Right wall: 2563A. *Geertgen tot Sint Jans* (a rare primitive Haarlem painter), Raising of Lazarus; 2481B. *J. Mostaert*, Portrait of J. van Wassenaer; *Jan Scorel*, 2567A. Paracelsus, 2641B. Man, doubtfully attributed; no number, *H. Bosch*, Ship of Fools.

Salle XXXII. Centre wall: 2737. *Master of the St. Bartolomew Altarpiece*, Descent from the Cross.—Left wall: 2711A. *G. Giltinger*, Adoration of the Magi; 2701A, B. *B. Bruyn*, A donor, his wife, and children (1545). Right wall: no number, *Master of the Holy Kinship*, Presentation in the Temple; *L. Cranach* (?), 2703. Venus, inscribed with the winged serpent and the date (1520) but probably by his son, 2703A, 2705. Portraits (studio pieces only). In the centre: 2701. *Beham*, Story of David, a table-shaped panel of great rarity.

Salle XXXIII. Centre wall: *H. Holbein the Younger*, *2715. Erasmus, an outstanding and veracious portrait painted for Sir Thomas More and once in the collection of Charles I, *2713. Nicolas Kratzer, the astronomer (1528), 2714. W. Warham, Archbishop of Canterbury, an inferior work in spite of the inscription.—Left wall: 2719. *H. Holbein* (?), Sir R. Southwell, by an inferior hand; *2709. *A. Dürer*, Old man, signed and dated 1520; no number, *Holbein*, sketch for the hands in his portrait of Erasmus (see above); no number, *A. Dürer*, Erasmus.—Right wall: *2718. *Holbein*, Anne of Cleves, a fine portrait of an unattractive sitter (1539).

Salle XXXIV. *D. Teniers the Younger*, 2160. Cabaret near a river, 2163. Cabaret interior, 2166. Knife grinder, 2165. Smoker, *2155. St. Peter's denial (1646); 1912. *A. Brouwer*, Interior of an inn, of rather late date; 2081. *Rubens*, Raising of Lazarus, a small sketch on panel for the large canvas at Berlin (1624); no number, *Van Dyck*, The flautist.

Salle XXXV contains late Flemish pictures from the La Caze Collection. Centre wall: *Rubens*, *2120. Sacrifice of Abraham, 2121. Abraham and Melchizedek. These, and

Nos. 2122, 2123 (see below), are sketches for the ceiling of the Jesuit Church at Antwerp (1620).—Left wall: *Rubens*, 2124. Philopœmen recognized, a sketch for a lost picture, 2123. Coronation of the Virgin, 2122. Elevation of the Cross, 2127. St. John, a sketch for a figure in the picture at Lyons.—Right wall: 2126. *Rubens*, Religion crowned by a Genius, a study for the ceiling of the Banqueting Hall in Whitehall, London; *Van Dyck*, 1979. Head of an old man, 1982. Portrait of a lady.

Salle XXXVI. Left: 2011A. *Jordaens*, Last Judgment. —We ascend the steps, pass the entrance to the Salle Rubens, and descend into—

Salle XIX. Left: 2327. *A. Blomaert*, Nativity; 2067. *J. van Oost*, St. Charles Borromeo at Milan.

Salle XX contains the Dutch pictures of the La Caze Collection (comp. p. 195).—Centre wall: *1916. *A. Brouwer*, Smoker, an early signed panel, perhaps a sketch for one of the figures in the 'Tabagie,' now in New York; *2454. *N. Maes*, Grace before meat, an early work, as the colour shows; 2337. *Brekelenkam*, Consultation.—Left wall: 2579. *J. Steen*, Family meal, sketchy but well-lit; *A. van Ostade*, 2507. Interior of a school, a small signed panel; 2506. Interior of a cabaret, an early work (1641). Right wall; 2591. *Terborch*, Reading lesson; *A. Brouwer*, 1913. Interior of a cabinet, *1915. Operation, small but wonderful in its realism.

Salle XXI. Left wall: *Van der Helst*, 2395. Man, 2396. Woman, signed and dated 1655.—Right wall: 2497. *A. van Ostade*, Fishmarket.

Salle XXII. Centre wall: *Rembrandt*, **2539. Christ at Emmaus, poignant in its grief and masterly in its technique and contemplative mood (1648), 2541, 2540. Meditating philosopher, two small works, very similar in composition and painted in the same year (1633), 2536. Archangel leaving Tobias and Tobit (1637), 2550. Woman bathing (1647).—Left wall: *Rembrandt*, *2542. Holy Family in the carpenter's shop, a representative work of a period when the painter was undergoing much domestic anxiety (1640), 2546. Man (1645), replica of a picture at Cassel, 2541A. Old man reading (1630); *2414. *P. de Hooch*, Interior, with a woman preparing vegetables, signed on the left; 2359. *G. Dou*, Portrait of himself.—Right wall: 2415. *P. de Hooch*, Lady playing cards; 2496. *A. van Ostade*, Schoolmaster, full of observation; *2456. *Vermeer of Delft*, Lacemaker, subtle in its colour scheme and technique; 2526. *P. Potter*, Horses at a cottage door (1641).

Salle XXIII. Centre wall: 2578. *Jan Steen*, Tavern, dated 1674; 2455. *Van der Meer of Haarlem*, Outside of an inn.—Left wall: 2348. *G. Dou*, Dropsical woman (1663; although an authentic panel, the inscription presents diffi-

culties); 2462. *Metsu*, Lady holding a jug.—Right wall: *2587. *Terborch*, The gallant soldier, dexterous in composition and delicate in technique; 2528. *P. Potter*, Horse in a field, almost his last picture (1653); 2464. *Metsu*, Admiral Tromp, doubtful both as to authorship and subject.

Salle XXIV. Centre wall: *2580. *J. Steen*, Bad company, excellently composed and handled but far from refined; *G. Metsu*, 2458. Vegetable market, 2461. Alchemist; *2588. *Terborch*, Music lesson.—Left wall: 2495. *A. van Ostade*, Family group, perhaps the artist's family, of his best period (signed and dated 1654); 2355. *G. Dou*, Dentist; 2459. *Metsu*, Officer visiting a lady.—Right wall: 2354. *G. Dou*, Man weighing gold, elaborate and painstaking but unconvincing (signed and dated 1664); 2487. *Netscher*, Lesson on the bass viol; 2378. *J. van Goyen*, River view with men in a boat (1649); 2353. *G. Dou*, Cook with a dead cock (1650).

Salle XXV. Centre wall: *2589. *Terborch*, Concert; 2330. *F. Bol*, Mathematician (? 1658); 2509. *I. van Ostade*, Halt.—Left wall: 2457. *Metsu*, The woman taken in adultery (1653).—Right wall: 2590. *Terborch*, Ecclesiastical assembly, a sketch; *G. Dou*, 2351. Trumpeter, 2356. Reading the Bible.

Salle XXVI. Centre wall: 2377. *J. van Goyen*, River view, signed on the boat.—Left wall: 2529. *P. Potter*, Wood at the Hague; 2352. *G. Dou*, Cook; 2498. *A. van Ostade*, Interior of a cottage; *2460. *Metsu*, Music lesson, well composed and fine in technical achievement; *2350. *G. Dou*, Grocer's shop (1647).—Right wall: *2527. *P. Potter*, Cows and sheep in a field, a late work by this short-lived painter (1652); 2510. *I. van Ostade*, Frozen canal.

Salle XXVII. Left wall: 2367. *Sir Peter Lely*, Meleager and Atalanta; 2532bis. *Pynacker*, Landscape, with the setting sun and the trees characteristically rendered.—Right wall: 2464A. *Metsu*, Still life, unusual for this artist.

The next gallery and the four adjoining rooms are occupied by the **Chauchard Collection,** bequeathed in 1909 by M. Alfred Chauchard, proprietor of the Grands Magasins du Louvre. This includes 140 French pictures of 'the School of 1830,' as well as 30 works by Barye.

GALLERY. Left, opposite the window: 63. *Fromentin*, 'La Fantasia' (1869); *24. *Corot*, Dance of shepherdesses ('Souvenir d'Arleux'), 1871; 38. *Decamps*, Christ at the Pretorium (1847); 11. *Corot*, Dawn (1865–67); 28. *Daubigny*, Seine at Bezons (1855?); 66. *Isabey*, 'Dejeuner de la Reine'; 3. *Corot*, Cart (1855); 107. *Rousseau*, Avenue in the forest of l'Isle-Adam (? 1849); 58. *Dupré*, Road to the farm; *Troyon*, 123. Gamekeeper with dogs (1856?); 132. White cow (1859); 39. *Delacroix*, Tiger hunt (1854); 56.

Dupré, Pool near oak trees (1855?); 16. *Corot*, Cattle at the ford (1868).—Right: *Troyon*, 133. Ford (1860), 124. Returning from market (1855?), 130. In the pastures (1860?). —Steps on the left lead up to—

Room I. 72. *Jacqué*, Sheepfold; *Meissonier*, 91. Horse and orderly (1869); 90. Soldiers in a forest (1869); 30. *Daubigny*, Women washing (1859); *Troyon*, 122. Gamekeeper (1854), 125. Oxen going to plough (1855–60); *Corot*, 22. Drawing in the nets (1871), 27. Mill ('Souvenir des Landes'). —Between the windows: 95. *Meissonier*, Dragoon (1876). The case in the centre contains bronzes by *Barye* (1796–1875).—W. wall: 62. *Fromentin*, Halt of Arabs (1868); 64. *Henner*, Nude woman reading (1885?); no number, *Isabey*, The imprisonment; 86. *Meissonier*, Outside the inn, Pont de Poissy (1888).

Room II. Left wall: 83. *Meissonier*, Antibes (1868).—W. wall: *87. *Meissonier*, Campaign of 1814, including portraits of Generals Ney, Berthier, Drouot, Gourgaud, and de Flahaut (1864); 57. *Dupré*, The Weir (1855–60); 4. *Corot*, 'Une Soirée' (1855).—On the E. wall are pictures by *Meissonier* and *Rousseau*.

Room III. Right wall: 23. *Corot*, Pont de Palluel; **102. *Millet*, The Angelus, based on a recollection of the artist's early days, long in contemplation, and painted in 1859.

At the end of their day's work in the fields, the peasants, man and wife, bend in humble thankfulness to the Creator as the bell in the distant church chimes the hour of evening prayer. The composition may be unusual, the drawing not impeccable, and the present condition of the canvas not perfect, but the simplicity of the subject, the dramatic action, and the pervading sentiment appeal to everyone. For this poem on canvas sets forth the dignity of labour.

Sold by the artist for 2000 fr. (£80), this canvas (21 by 26 ins.) brought £6400 at the Wilson sale in 1881. It was bought at the Secretan sale in 1889 for 553,000 fr. by Mr. Sutton, partner in the American Art Association, who exhibited it in the chief cities of the United States and afterwards sold it to M. Chauchard.

60. *Dupré*, Oak; 13. *Corot*, Ferryman.—Left wall: *Diaz*, 46. Poacher (1869), 48. Outskirts of the forest (1871); *1. *Benjamin Constant*, Portrait of M. Chauchard (1896).

Room IV. The central case contains bronzes by *Barye*.—Left wall: *Corot*, 7. Cupid disarmed by a nymph (1857), *10. Road (1860–65), 19. Catalpa tree (1869); **Millet*, 101. Shepherdess knitting ('La Tricoteuse'; 1850–55), *104. Shepherdess and sheep (1862), 103. Woman at a well (1858–60), with the courtyard of the house in which the artist was born.—N. wall: 99. *Millet*, The Winnower, on a mahogany panel; *Corot*, 9. Goatherds of the Borromean Islands (1860–65), 8. Dance of nymphs, 5. Willow trees (1855).—E. wall: *Millet*, 105. Woman spinning ('La Fileuse'; 1867), 106. Sheep enclosure (1872); *80. *Meissonier*, 'Les Amateurs de Peinture' (1860), a subject frequently painted by him.

At the end are the rooms (open 10–12 and 2–5, in winter 10–12, 1.30–4; adm. 1 fr.; Fri. 5 fr.) containing the ***Pastels of Quentin de la Tour** (1740–88), temporarily removed hither from the ruined Musée at St. Quentin.

Beyond the Collection Chauchard we next reach the **Schlichting Collection,** comprising pictures, furniture, sculpture, miniatures, and gold boxes, bequeathed by Baron Basile de Schlichting in 1916.—*Seb. del Piombo,* Caterina Colonna; *Cima,* Madonna, with a view of Conegliano in the background; *Botticelli* (?), Madonna, perhaps an early work; *C. Engelbrechtsz,* Martyrdom of St. John; *Giovanni Bellini* (?; more probably by *Bissolo*), Giovanni Trissino; *Giov. Bellini,* Madonna and saints with donor; *D. Ghirlandaio,* Young man; **Rubens,* Ixion deceived by Juno; *Van Dyck,* The artist and Rubens; *Boucher,* Odalisque, Madame de Pompadour (?); **B. van der Helst,* A. Reepmaker and his family, the child holding a medal of 1669; **F. Hals,* Itinerant painter (1648); *Greuze,* J. Gabriel, the architect, a lifelike portrait.

Distributed about the gallery are: *Giov. da Bologna,* Rape of the Sabines (bronze); 395. **Falconet,* Apotheosis of Catherine of Russia (bronze group); 150. Bureau by *G. Rœntgen* (1780 ?); a jewel cabinet executed in 1620 for Elizabeth Stuart, Queen of Bohemia.

We retrace our steps to the Grande Galerie, where, in Bay D (p. 206), we turn to the left to reach the so-called **Petites Salles.**

Room IX contains a few of the French Primitives: *995. *J. Malouel* and *H. de Bellechose,* Last Communion and Martyrdom of St. Denis, from Dijon; Calvary (15th cent.); tabernacle with polyptych of the life of the Virgin (c. 1400). Behind the screen, drawings by *Primaticcio,* an Italian painter who worked at Fontainebleau. Also, 1485. Pietà, by *G. B. Rosso.*

Salle des Primitifs Français (Room X; Early French Works). Left (S.) wall: *French School* (14–15th cent.), 998. Deposition, portraits and small religious paintings, 999. J. Jouvenel des Ursins; *Nicolas Froment,* Raising of Lazarus.—W. wall: *1342. *French School,* Altar frontal. N. wall: *1005. *Maître de Moulins,* Mary Magdalen and donor; *289. *J. Fouquet,* Charles VII; 1004. *Maître de Moulins,* Pierre, Duc de Bourbon; 1001B. *Avignon School,* Pietà; 1005. *French School,* Anne, Duchesse de Bourbon; 288. *Fouquet,* G. Jouvenel; 1000. Man with the wineglass, probably by 'the Master of 1456.'—E. wall: 1001D. *School of Valenciennes* (1480), St. Helena; 998A. *French School,* Christ on the Cross (from the Palais de Justice, Paris), with a view of Paris in the background; 1050. Portrait.

Central table-case: Attributed to *J. Malouel*, Descent from the Cross; *N. Froment* (?), King René and Jeanne de Laval, also the 'pochette' that formerly contained it; *School of the Ile de France*, Pietà; *J. Fouquet*, *Two miniatures taken from the Book of Hours now at Chantilly (p. 391): the Charity of St. Martin, St. Margaret and the Prefect Olibrius; two larger miniatures depicting the Battle of Cannæ and the Death of Alexander the Great.

Salle Française du Seizième Siècle (Room XI; French School of the 16th cent.). Left (S.) wall: *French School*, 1012. Guillaume de Montmorency; 1035. Ball at the court of Henri III (1581); 127. Attributed to *J. Clouet*, François I; 134. *Clouet de Navarre* (?), Seigneur de Lansac; *127A. *F. Clouet*, Pierre Quthe (1562), one of the few authenticated works by this artist; 1013. *School of Fontainebleau*, Diana; 1021. *French School*, Silvie, Comtesse de la Rochefoucauld.—W. wall: 304. *M. Freminet*, Mercury, Æneas, and Dido; 694. *F. Perrier*, Acis and Galatea.—N. wall: *School of Clouet*, 133B. Jean Babou, 133A. Claude de Beaune; *French School*, 683. *François I, equestrian portrait, 126. François I, 1011A. Louise de Rieux, 1007. François I, 130. Elizabeth of Austria, Queen of France, 129. Henri II; 272. *A. Dubois* (?), Baptism of Clorinda.—E. wall: 365. *J. de Gourmont*, Nativity; 155. *J. Cousin*, Last Judgment; 696. *F. Perrier*, Æneas and the Harpies.—Central case. *French School*, Drawings of the Trojan War (15th cent.).

Salle Le Nain (Room XII). *Brothers Le Nain*, *543A. Family group (1642), 2642. Party of connoisseurs, 542. Return from haymaking (1641), no number, Backgammon players, 540. Forge, no number, Peasant family, a large and important acquisition; 2072. *F. Pourbus*, Marie de Médicis, the only picture saved from the fire of 1661; *P. de Champaigne*, 1941. Girl, 1939. R. Arnauld d'Andilly, no number, Sister Angélique, Abbess of Port Royal, 1929. Last Supper, 1944. Mansart and Perrault, the architects (p. 169), 1947. His own portrait; 543. *Le Nain*, Portraits (1647).

Salle Le Sueur (Room XIII). *E. Le Sueur*, 586, 564–566. Scenes from the life of St. Bruno.—The series is continued on the landing of the *Escalier Mollien*, which we next cross, to enter (right) the—

Galerie Mollien (Room XIV), which contains French Works of the 17th century.

1st Bay. L. *1938. *P. de Champaigne*, Cardinal Richelieu.—N. wall: *N. Poussin*, 729. Bacchanale, 706. Finding of Moses; *E. Le Sueur*, 598. Clio, Euterpe, and Thalia, 601. Terpsichore, 599. Melpomene, Erato, and Polyhymnia; 704. *N. Poussin*, Eleazar and Rebecca; 313. *Claude*, Harbour at sunset.—On the partition: *S. Bourdon*, 75. Gipsies, 70.

Christ and little children.—S. wall: 709. *N. Poussin*, Israelites gathering manna; 1934, *P. de Champaigne*, Catherine Agnes Arnaud and her sister; 317. *Claude*, Seaport (1646); 710. *N. Poussin*, Philistines stricken by the plague.—W. wall: 1937. *P. de Champaigne*, Louis XIII crowned by Victory.

2ND BAY. L. *741. *N. Poussin*, Diogenes (1648).—N. wall: 736. *N. Poussin*, Spring (Earthly Paradise); 60. *J. de Boullongne* (Le Valentin), Concert; 731. *N. Poussin*, Echo and Narcissus; *Claude*, 316. Ulysses and Chryseis; 314. Cleopatra at Tarsus; *N. Poussin*, 734. The Shepherds in Arcadia ('Et in Arcadia Ego'); 737. Summer (Ruth and Boaz).—On the partition: *Poussin*, 732. Triumph of Flora, 742. Apollo and Daphne.—S. wall: *N. Poussin*, 738. Autumn (Grapes in the Promised Land), 722. St. Paul carried up to Heaven (1650), *743. Portrait of himself (1650), 735. Time bearing Truth away from Envy and Discord, 739. Winter (The Deluge).—On the partition: 740. *N. Poussin*, Orpheus and Eurydice.

3RD BAY. L. 1203. *Robert Nanteuil*, Marshal Turenne.—N. wall: 634. *Mignard*, St. Cecilia (1691); *N. Poussin*, 705. Finding of Moses, 730. Bacchanale; *Rigaud*, 783. Bishop Bossuet, 782. Philip V of Spain; 322. *Claude*, Ford; 628. *Mignard*, 'Madonna of the grapes'; *781. *Rigaud*, Louis XIV (1701).—S. wall: 318. *Claude*, Seaport; *Mignard*, 639. Mme de Maintenon, 640. Portrait of himself; 724. *N. Poussin*, Rape of the Sabines; 482. *Largillière*, Charles Lebrun.—On the partition: 714. *N. Poussin*, Holy Family.

Salle Denon (ROOM XV). W. wall: 56. *J. de Boullongne*, Susanna's innocence recognized; 761. *Puget*, Musicians and artists (1684).—N. wall: 64. *S. Bourdon*, Noah's sacrifice.—E. wall: 800. *H. Robert*, Pont du Gard (1787); 368. *Greuze*, Severus and Caracalla; 799. *H. Robert*, Interior of the Temple at Nîmes (1787); 61. *J. de Boullongne*, Fortune teller.—S. wall: *899. *C. Vanloo*, Hunters resting.

The cupola of this lofty hall, formerly known as the Salle des Portraits des Peintres, is decorated with scenes from French Art History by *C. L. Müller*: Louis IX founding the Sainte-Chapelle, François I as patron of the Arts, Louis XIV beginning the Palace of the Louvre, Napoleon I ordering its completion.

The door on the S. side of Salle XV leads into the—

Salle des Etats (R. VIII; French School of the 19th cent.), containing the larger French works of the 19th century. The smaller canvases of this period are hung in the smaller rooms on the N. side of the courtyard (p. 229).

Over the door, 770. *Regnault*, General Prim (1869).—From left to right round the room: 214. *Delacroix*, Portrait of himself (1857); no numbers, *Ingres*, Turkish bath; *Corot*, The lady with the pearl; 184. *Daubigny*, Vintage in Burgundy (1863); 250. *Deveria*, Birth of Henri IV; *207. *Delacroix*, Dante and Virgil in Hell, painted in a few weeks

in 1822, remarkable for its realism; 121. *Chassériau*, The chaste Susanna; *143. *Courbet* (founder of the realistic school), Burial at Ornans (1851), Spring (1868); *889. *Troyon*, Oxen going to plough (1855); no number, *Manet*, Emile Zola; 419. *Ingres*, Ruggiero delivering Angelica (1819); 147. *Courbet*, Man with a leather belt (portrait of himself, 1849); 213. *Delacroix*, Constantinople taken by the Crusaders in 1204; 428B. *Ingres*, M. Bertin (1832); *827. *Rousseau*, Sunset in the forest of Fontainebleau (1855); 423. *Ingres*, Woman bathing; no number, *Courbet*, The artist's studio; 890. *Troyon*, Oxen returning to the farm (1859); *613A. *Manet*, Olympia, highly impressionistic; *420. *Ingres*, Joan of Arc at the coronation of Charles VII (1854); 778E. *Ricard*, Mme de Calonne; 144. *Courbet*, Wounded man; 144. *Ingres*, Mme Marcotte; 205B. *Decamps*, Defeat of the Cimbri (1833). —Beyond the door to the Long Gallery, 428. *Ingres*, Mlle Rivière; no numbers, *Daumier*, Crispin and Scapin; *Delacroix*, Tigress and cub (1830); 422B. *Ingres*, Odalisque, a Raphaelesque painting (Rome, 1814); 209. *Delacroix*, Liberty guiding the people (' The Barricade '), a dramatic and defiant allegorical work (1831); 139. *Chassériau*, The two sisters (1845); 348. *Géricault*, Race at Epsom; 778bis. *Ricard*, F. Heilbuth, the painter; 210. *Delacroix*, Algerian women; 138. *Corot*, Morning (1851); *Ingres*, *417. Apotheosis of Homer, with portraits of Æschylus, Virgil, Dante, Tasso, Molière, and others (for a ceiling; 1827), 427. Mme Rivière; *643. *Millet*, Spring; realistic treatment of rainbow; 145A. *Courbet*, Roe-deer's haunt (1866); *338. *Géricault*, Raft of the ' Medusa ' (1816); **644. *Millet*, The Gleaners (1857), by some considered the painter's masterpiece.

Millet sold this fine work for only 2000 fr. (£80), but in 1889 it was purchased from an English collector for £12,000.

No number, *Chassériau*, J. B. Lacordaire; *Delacroix*, 208. Massacre at Scio, a work that had a stormy reception in the Salon of 1834, 212. Shipwreck of Don Juan, 211. Jewish wedding in Morocco (1841); 378. *Mottez*, Portrait of a lady, a fresco brought from the painter's studio at Rome by Ingres; 216. *Delaroche*, Death of Queen Elizabeth, awkwardly composed (1828).—On the screen, *Whistler*, *Portrait of his mother, " an arrangement in black and gray."

We now return to Salle XV and by the door on its E. (right) side enter the—

Galerie Daru (R. XVI), which is devoted to paintings of the period of Louis XV and Louis XVI.

First Bay (l. to r.): 867. *Tocqué*, Marie Leczinska (to be compared with C. A. Vanloo's portrait, p. 232); 45A. *Boucher*, The bird in the net; *Lancret*, 466. Turtle-doves, 467. Bird's nest; 3092. *Gillot*, The two sedan-chairs; 868.

Tocqué, Louis, son of Louis XV; 44. *Boucher*, Venus disarming Cupid; 180. *C. A. Coypel*, Perseus and Andromeda; 90. *Chardin*, 'Le Buffet'; 249. *Desportes*, Portrait of himself; *43. *Boucher*, Toilet of Venus; 657. *Nattier*, Mary Magdalen; *L. M. Vanloo*, Diderot (1767); 3018. *Boucher*, Mill (1751); 670. *Oudry*, Farm; 3019. *Boucher*, Bridge (1751), 32, 33. Pastorals; 835. *Santerre*, Susanna; 664. *Octavien*, Fair at Bezons.

SECOND BAY: *Greuze*, 372D. Child with a doll, 372E. 'L'Effroi,' a sketch; 410. *Hilaire*, 'La Lecture'; 810. *Hubert Robert*, In a park; *Chardin*, 91. The busy mother, 92. Grace before meat, similar to the picture on p. 195; 689. *Pater*, Fête champêtre (1728); 35. *Boucher*, Pastoral; 230. *Desportes*, Three dogs; 935. *C. J. Vernet*, Bridge and Castle of S. Angelo, Rome; **982. *Watteau*, Embarking for the Isle of Love ('L'Embarquement pour Cythère'), the artist's reception picture of 1717, sketchy, sparkling, imaginative, and vaguely melancholy; *290. *Fragonard*, Coresus and Callirhoe (1765); *Chardin*, 90A. Boy with a teetotum, 90B. Young man with a violin, 89. Puss in the pantry, 99. 'La Pourvoyeuse'; 34. *Boucher*, Pastoral; 535. *Lemoyne*, Olympia, sketch for a ceiling; 31. *Boucher*, Venus orders Vulcan to make arms for Æneas; *Greuze*, 372A. Milk-girl ('La Laitière'), 372. The broken pitcher, popular companion pictures.—On a commode: 713. *Houdon*, Bust of Benj. Franklin.—*Lancret*, 462–465. The seasons, 468. Music lesson, 469. Innocence; *Boucher*, 30. Diana leaving the bath (1742), 36. Vulcan presenting Venus with arms for Æneas, 50A. 'Le Petit Dejeuner'; 291A. *Fragonard*, The lover's vow; 3144. *Hubert Robert*, Long gallery of the Louvre.

THIRD BAY: 372C. *Greuze*, The dead bird; 261. *Drolling*, Kitchen; no number, *Boilly*, The shower; 751. *Prud'hon*, Emp. Joséphine; *Boilly*, 28. Arrival of the coach (1804), 3008. Artists in Isabey's studio; *747. *Prud'hon*, Justice and Divine Vengeance pursuing Crime.

This picture, ordered for the Palais de Justice in 1808, is in a bad state, but, despite the over-allegorical subject, is of historical value.

744. *Prud'hon*, Christ on the Cross, bituminous and ill-preserved; *C. J. Vernet*, 921. Women bathing, 923. Landscape; 746. *Prud'hon*, Assumption of the Virgin; *Greuze*, 381. Portrait of himself, 369. The Village Marriage Contract; 3075. *Ducreux*, Portrait of himself, presented by an English collector in 1920; *Madame Vigée-Le Brun*, 524. H. Robert (1788), *522. The artist and her daughter, a cold but popular production of 1787, 526. Madame Molé Raymond, the actress, *521. The artist with her daughter at her side; *Greuze*, 370. The Paternal Curse, a melodramatic composition, 371. The Repentant Son, unmoving and crude; **291. *Fragonard*,

Music lesson, free and spontaneous; 373c. *Greuze*, Gluck; *Prud'hon*, 757. Allegory in honour of the marriage of Napoleon I and Marie Louise, 754. Baron Denon, an unfinished portrait.

Escalier Daru. *1297, *1298 (on either side of the door by which we leave the Galerie Daru). *Botticelli*, Frescoes from a villa of the Tornabuoni near Florence, representing Giovanna degli Albizzi with the Virtues and her bridegroom Lorenzo Tornabuoni admitted into the circle of the liberal arts; 1294. *Fra Angelico*, Crucifixion, a large fresco from Fiesole.

The cupola of the staircase is decorated with mosaics, after *Lenepveu*, representing civilization at different periods. On the landings are casts from sculptures at Delphi and Delos.

We ascend the staircase straight in front. On the top landing is **2369 (476). Nike of Samothrace, the 'Winged Victory.'

This magnificent draped colossal statue of Parian marble was found near the ruins of a large Doric temple, on the island of Samothrace, in 1863. The spirited treatment, the breaking up of the surface of the folds of the drapery, and the general technique point to the Hellenistic period of Greek art; and it has been suggested, on the evidence of coins struck in 306 B.C., that this statue was a thank-offering for the naval victory won by Demetrios Poliorketes off Salamis in the previous year. The goddess of victory, just alighted on the prow of a galley, may have held a rudder in her left hand and a trumpet in her right. The statue, however, is now armless as well as headless, and the torso is made up of 128 fragments. The breast and the left wing are of plaster.

On the right is a cast of the famous Victorious Charioteer, a bronze statue found at Delphi, dedicated as a votive offering by Polyzalos c. 475 B.C., and attributed to *Calamis*. On the left is a reproduction of the façade of the Treasury of the Cnidians at Delphi.

We now enter the Rotonde d'Apollon and pass through the Salle des Bijoux to the Salle des Sept-Cheminées (comp. pp. 197, 196), from the opposite (E.) side of which we enter the rooms with the Antique Pottery.

ANTIQUE POTTERY (*Musée de Céramique Antique*; *Campana Collection*). The ceiling-paintings in the following rooms, illustrating the history of French art, date from the middle of the 19th century.

Salle A (*Salle des Origines Comparées*). Vases from Hissarlik (Troy; 3000–1200 B.C.), Cyprus, Phœnicia, Asia Minor, Rhodes, and Greece. Wall Cases A–D contain many pieces of the highest antiquity and greatest rarity. Case K. Vases from Rhodes and Santorin; N. Vases of the Corinthian style, from Rhodes; O, P. Vases of the geometrical style, from Bœotia; Q. Vases from Asia Minor. In the window-cases are vases from Clazomenæ, in Lydia; fragments of Attic Dipylon ware; and fragments of Mycenæan vases. In table-cases are vases, figurines, etc., from Cyprus, and vases and statuettes from Rhodes and Crete. In the centre of the room, *517. Attic funeral crater of geometrical Dipylon

ware (8th cent. B.C.); *516. Attic amphora; large cinerary urn of painted terracotta from Crete; archaic amphora from Halicarnassus; large vase from Bœotia with Perseus slaying the Gorgon.

Salle B. Terracottas from the necropolis of Myrina, near Smyrna. Terracotta figurines, reliefs, cists, masks, and statuettes allied in style to those of Tanagra. Wall Cases A–D. Women of everyday life; Wall Cases K–L. Figures of the seated and standing goddess type. The red pithoi of Cervetri (Caere) ware on the tops of the wall-cases properly belong to Salle D.

Salle C. Etruscan pottery found in Etruria. Wall Case A. Vases of the early black type (*bucchero italico*). In the following wall-case, Etruscan ware (*bucchero nero*). In the centre are pithoi and large plates from Cervetri (Caere).

Salle D. The study of Etruscan vases, so called because they were found in greater quantities in Etruria than in Greece, may be followed from this room onwards. Wall Cases A–C. Cinerary urns. Wall Cases F and G. Amphoræ showing almost every variety of line, ring pattern, wave-scroll pattern, and animal form. Wall Cases I–K. **6623–6628. Six Etruscan terracotta panels from Cervetri, apparently from a sepulchral chamber (c. 600 B.C.), and representing scenes of death and sepulchral ceremonies. These panels, dating from the infancy of Etruscan art, are of the natural earth colours, black, white, yellow, and red, and so lead up to the black and red figure vases. Panel 6623, differing in size and decoration, clearly did not belong to the same series as the others.—In the centre (under glass), **Etruscan funeral couch (the 'Campana Sarcophagus,' 6th cent. B.C.), discovered at Cervetri in 1850 by Campana; on a banqueting couch recline the life-like figures of a man and his wife represented as if still alive and conversing. The lady wears a cap (*tutulus*) and a small gorget; the man is draped and his feet bare.—The window-cases contain vases of geometrical pattern found in Italy.

Salle E. Corinthian and Ionian vases exported from Greece and found in Italy. Wall Case A. Corinthian vases, mostly with black and purple figures on a yellow ground. Wall Case G. Rhodian œnochoæ, archaic amphoræ of Ionian style found in Italy. Wall Case H. Ionian and Cyrenæan hydriæ. Wall Cases J–L. Attic amphoræ of Corinthian style. Two large table-cases contain gems and small ornaments from Phœnicia, Carthage, and Cyprus, and jewellery from Rhodes and Lydia. In the standard-case, vases and terracottas found in the necropolis of Eleonté (Dardanelles) and in Macedonia. In the adjoining passage, vases in the Ionian style, decadent period.

The *Ceiling-Painting, by *Heim*, illustrates the Renaissance in France; Perugino with his portrait of Charles VIII; Charles VIII entering Naples; Louis XII distributing pardons; Francis I in the studio of Benvenuto Cellini; Death of Leonardo da Vinci; Field of the Cloth of Gold; Death of Bayard; Death of Henri II.

Salle F. *Attic black-figure vases found in Italy and Sicily. 2nd window-case, 127A. Cylix with black figures on a red ground and signed by Pamphaios, one of the few artists whose work includes also red-figure vases. Central standard-case, 30. Œnochoe with Poseidon, Hermes, Athene, and Herakles, signed by Amasis; 53. Amphora with the Combat of Herakles and Geryon, 54. Cylix with a winged Nike, both signed by Exekias, who was both potter and painter. Top shelf, 69. Cyathos (or 'dipper') with a shepherd and his flock, signed by Theozotos; 339. Œnochoe, signed by Lysias.

Large standard-case, Greek black-figure vases found at Cervetri; bottom shelf, to the left, 123. Cylix with a galley race, signed by Nikosthenes; to the right, 121. Cylix, by Nikosthenes. On the 1st shelf, 117. Œnochoe, with the Mystic union of Herakles and Athene, signed by Nikosthenes; 576. Œnochoe, by Nikosthenes. Second shelf, 203. Amphora with Combat of the Amazons, signed by Andokides.

In the wall-cases are Panathenaic amphoræ, all showing on one side a figure of Athene in the archaistic manner.

Salle G. *Red-figure Greek vases found in Italy. Wall Case A. 33. Crater, signed by the potter Euxitheos and bearing the name of Leagros Kalos. In the small standard-case, bottom shelf, 104. Cylix with Theseus and Amphitrite, signed by Euphronios; 1st shelf, 152. Cylix with Andromache defending Astyanax and Neoptolemus killing Astyanax and Priam, signed on the handle. In the large standard-case in the centre, bottom shelf, 32. Amphoræ, signed by Pamphaios (500–450 B.C.); top shelf, 336. Amphora by Hermonax; 103. Crater with the Combat of Herakles and Antæus, signed by Euphronios.

Salle H. Wall Case A. Campanian vases with reliefs. Wall Cases B–D and M. Black glazed Greek vases found in Italy. Wall Cases E–L. Red-figure vases found in Italy and thus belonging to the series in Salle G. Wall Case O. Black lustre vases, with reliefs (400–200 B.C.). Wall Case P. Gallo-Roman vases, found at Vaison, and Arretine pottery (2nd cent. B.C.) of fine, dull red clay, evidently intended for both foods and liquids. 1st window-case, Arretine ware and moulds (for terracottas) found in Italy. 2nd and 3rd window-cases, terracotta lamps. 1st standard-case, on the bottom shelf, 7. Dish signed by Epictetos; top shelf, 36, 38. Cylices bearing the name of Chakrylion; 15. Cylix, signed by Chelis. In the large central standard-case are vases in the form of figurines and rhytons. In the small standard-

case (near Wall Case P), on the bottom shelf, 121. Cylix, signed by Douris and Python; on the top shelf, 118. Cylix, with scenes from the palæstra, signed by Douris; 117. Cylix with a Greek overcoming a barbarian, signed by Douris. In the small standard-case (near Wall Case K), on the bottom shelf, 147, 142, 143. Cylices, signed by Hieron; on the top shelf, 141, 146, by Hieron.

Salle des Fresques et Verreries (frescoes and glass). Left, Mural paintings and frescoes from Pompeii and Herculaneum; paintings of Apollo and the Muses; other fragments. On the E. wall, Græco-Roman panel portraits of the 2nd cent. A.D. found in Egypt. S. wall, Fragment of decorative work with vines, from Rome. In the small standard-case are vases, mostly alabastrons, and in the large standard-case are vases and antique glass, found in Egypt, Greece, Carthage, Asia Minor, etc.

We retrace our steps to the Salle des Sept-Cheminées (p. 196), and by the door in the N.E. corner enter the Salle de Clarac.

GREEK AND ROMAN ANTIQUITIES AND POTTERY, installed in four rooms known collectively as the *Galerie Charles-Dix*.

Salle de Clarac. Ceiling: 'The Apotheosis of Homer' after *Ingres* (see No. 417, p. 217). In the octagonal table-case, wood objects, writing tablets, small objects carved in ivory and other materials, mostly from N. Africa and Crete. By the 1st window, treasure from Le Pouzin (Ardèche), consisting of a jewel-case shaped like a bird, an onyx cup, a glass vase, and a gold ring; statuettes and fragments of Cybele, the Mother of the Gods, represented as a robust matron wearing a mural crown; statuettes of Diana of Ephesus.

Salle K (*Salle des Vases Italo-Grecs*). On the walls: Case A. Lucanian vases in imitation of the late Athenian red-figure vases, the accessories marked by an excessive use of white. Case G. Ornate Apulian ware vases. Case J. Vases in the Campanian style of blurred red and cloudy drab. In the centre of the room on a table of mauve breccia, amphoræ with Achilles arming, Honours paid to a hero, and Boreas carrying off Orithyia.—In the corridor-niches: (l.) large funeral lecythos, and (r.) loutrophoros (5th cent. Attic).

Salle L (*Salle de la Céramique Grecque*) contains objects found in Greece.—On the walls: Case A. Tanagra statuettes of unglazed terracotta, many in simple graceful attitudes of the 'standing girl' type. Case C. Tanagra figures illustrating daily life. In the centre, vase from Melos, with Combat of Gods and Giants; to the left, double-headed rhyton (early 5th cent.), signed by Cleomenes of Athens.

Salle M (*Salle de la Céramique Antique*) contains objects from Asia Minor, the Crimea, Egypt, etc.—By the entrance, two cases containing terracottas from Ægina. In table-cases, terracottas from Tarsus, and, in the centre, Panathenaic amphora (313 B.C.). Above the chimney-piece, terracotta grotesques from Smyrna. Wall Cases D and F. Characteristic decadent Panathenaic amphoræ. By the exit, terracotta reproduction from Smyrna of the Diadumenos of Polycleitus.

EGYPTIAN ANTIQUITIES (*Musée des Antiquités Egyptiennes*) continued. For other sections of this collection, see pp. 183, 238.

Salle des Colonnes, or *Première Salle du Mobilier Civil et Religieux*. The wall-cases contain a variety of small domestic and civil articles: metal mirrors, sistra, tools, weapons, baskets, musical instruments, etc. Standard Case by the 1st window, *Stool and ' plicatilis ' or folding chair (restored) of the 18th Dynasty; Case by the 2nd window, Asiatic triangular harp of the Saïte period; by the 3rd window, Chair with sloping back, from Thebes. In the centre of the room, Bronze statue of *Horus, with the head of a hawk and a human body clad in the *shenti*, offering a libation before Osiris, his father.

In the centre table-case are vases and goblets in pietra dura and alabaster. At the end of the room, Basalt statue of Amon protecting King Tutankhamen (18th Dyn.).

Salle I (*Deuxième Salle du Mobilier Civil et Religieux*). On the right at the entrance, small head of Psammetichus III (26th Dyn.). Wall Case G (on the left). Votive sistra, stelæ, emblems.—In the table-cases are beads, statuettes, seals, amulets, talismans, boxes, and ivories. Wall Case J. Statuettes, lintel of a naos, statuettes of dogs and cats. Wall Cases A–F contain small figures of Egyptian gods. In the central standard-case are vases of the Ancient Empire, in pietra dura, granite, basalt, and diorite.

Salle II (*Salle des Monuments Figurés*), illustrating the worship of the dead. Near the entrance, Statuette of a priest with the stele of ' Horus and the crocodiles.' Wall Case C. Steatite figure of Amenophis IV Akhnaton (18th Dyn.). In a small glass-case farther on is a wooden **Statuette of the priestess Toui (1200 B.C.), holding in her left hand the *Menat* (buckle) of Isis. By the door, *Limestone head of Amenophis IV. In front of the door, Painted statuette of a young woman carrying an offering (Theban Empire). By the S. wall, Book of the Dead, parts of which may be as old as 4400 B.C. In the centre of the room, *Wooden statuette of Piaai, a palace doorkeeper. In the centre of the large table-case, painted limestone *Statue of a

scribe, with a pen and MS. on his knees; the eyes are of rock crystal and white quartz (found in the tomb of Skhem-Ka at Sakkâra; 5–6th Dyn.). In the passage to R. III, Bronze statuette of Petamon, son of Horuta (Saïte period).

Salle III (*Salle des Bronzes et des Bijoux*). Facing the entrance, green marble head of a daughter of Amenophis IV (?). In the central standard-case are *Gems, enamelled figurines, engraved stones, and statuettes in gold and enamel. The wall-cases and table-cases contain bronze statuettes, mostly of gods, and small personal ornaments. In the centre: on the right, *Statue of Mesu, holding a baton; on the left, bronze statuette of Queen Keramama, wife of Takelothis I (22nd Dyn.). Facing the exit, *Royal head in blue glass paste (18th Dyn.).

Salle IV (*Salle du Mobilier Funéraire*). In the wall-cases and central case are mummy-cases, etc. 2nd window-case, Scarabs. In the doorway of Salle III, Amon Ra, with the features of Amenophis III (18th Dyn.). In the left central case, four blue enamel Canopic jars with the cartouches of Rameses II (19th Dyn.). By the exit, Crouching dog, in black granite (Roman period).

On leaving these rooms, we reach the top of the *Escalier du Midi*, a staircase descending to the Salle d'Apis (p. 186) and the Egyptian collections on the ground floor. We, however, turn to the left and enter the department of—

MEDIÆVAL AND RENAISSANCE ART (*Musée du Moyen Age et de la Renaissance*), occupying the Salles de la Colonnade.

Vestibule (Pl. 1, p. 231).—The ceiling and the ancient portions of the panelling came from the apartments in the Castle of Vincennes (p. 86), presented by Louis XIII to Anne of Austria. On the walls, *Philippe de Champaigne*, Portraits of Louis XIII and Anne of Austria. At the entrance is a case with recent acquisitions. By the windows (which contain stained-glass fragments), Map of France in 1684, Casket, ornamented with precious stones, presented by the women of Russia to the women of France. In the centre, Venetian bottles, tazze, and glass (15–16th cent.) and German stone-ware and glass (17th cent.). On the exit-wall, *Map of France in marble and precious stones, made at Ekaterinburg, and presented by Tsar Nicholas II; two large Sèvres vases.

Alcove Room (Pl. 2).—Panelling (restored by Louis XIV) from Henri II's apartments in the Louvre. The alcove on the farther side of the room is decorated with putti by *Gilles Guérin*; the bed is Venetian (16th cent.). The central case contains German faience.

Chambre de Parade (Pl. 3).—Good panelling, mostly of the period of Henri II. The 16th cent. wall hangings in gold

and silver thread represent the story of Deborah. Above the fire-place, Portrait of Henri II. In the centre of the room, French, Italian, and German arms (16th cent.). Round the walls (r. to l.), portrait of Charles V (German; 15th cent.) on a 16th cent. Burgundian sideboard; case with wood-carvings and statuettes (15–16th cent.); case of pewter, including a 'Temperance' basin and ewer, by *Fürst*, after François Briot (17th cent.), a French platter ascribed to *Briot* (16th cent.), and a pair of candlesticks from Ecouen; alabaster bust of Otto Heinrich I, Count Palatine of the Rhine (16th cent.) on a sideboard of similar origin. By the windows, Flemish, French, and German wood-carvings (16–18th cent.).

Salle de la Céramique Italienne (*Salle du Trocadéro*; Pl. 4).—Italian *Majolica or faience, including very fine examples from Castel Durante, Urbino, Rimini, and Pesaro (16th cent.). In wall-cases on the right are fine specimens, with metallic lustre, from Deruta and Gubbio (15–16th cent.); on the left, Vases and plates from Faenza, Forlì, Venice, Urbino, Deruta, and Caffagiolo (15–17th cent.); by the third window, Tiles and plates from Faenza, Siena, and Gubbio.

Salle du Dôme (*Salle des Bronzes et des Fers*; Pl. 5).—Large and varied *Collection of works of art. Round the walls (r. to l.), Flemish tapestry of St. Luke painting the Virgin, after Rogier van der Weyden; large Flemish *Tapestry (early 16th cent.) of the Last Judgment; Flemish tapestry of 1485; Case with Henri II's armour; bronzes by *Barye*; Case of statuettes, caskets, etc.; Case (by the N. window) of bronze *Statuettes, including one of Gian Francesco de Gonzaga, Marquis of Mantua, by *Sperandio*; German medals; Italian 15–16th cent. plaquettes; watches (16–18th cent.), jewels, and plaquettes; Italian 16th cent. armour.—In the centre, *Pollaiuolo*, Painted target, Milo of Crotona; iron-work, etc.

The next three rooms are devoted to the smaller **ASIATIC ANTIQUITIES,** the larger monuments being shown in the rooms immediately below (see p. 186).

Salle VIII. Antiquities from Susa (the biblical Shushan, now Shûsh) discovered by M. Dieulafoy in 1884–86. On the right, *10*bis*. Winged bull and lion; on the left, 10. Griffon and winged lion, in encaustic tiles decorated in relief. On the right wall, Hellenistic Aphrodite from Mesopotamia. In the right-hand case, Bronze door-plate from the Acropolis of Susa; the central cases contain seals and tablets. By the left window, Phœnician sculptures from Spain.

Salle VII (*Grande Salle de Suse*). Antiquities from Susa, etc.—Colossal grey marble *Capital of one of the 36 columns which supported the wooden rafters of the palace of Artaxerxes Mnemon (King of Persia, 405–362 B.C.). Cases on the E. (r.) side of this room contain Hittite pottery from Cappadocia (Case 1); antiquities from Byblos and other sites in Syria (Case 2); bronzes of the Parthian and Sassanid periods, including a *Vase-handle representing a winged ibex (Case 3); Achæmenid jewellery from Susa (Case 4). Cases on the

W. side contain stelæ, notably one of Sargon, King of Assyria, recording his campaign of 714 B.C.; *Tablets of the reign of Tiglathpileser, King of Babylon (8th cent. B.C.); cylinders of Sargon from Khorsabad (8th cent. B.C.); Babylonian legal and commercial case tablets encased in clay envelopes, which were kept in a special chamber; historical and contract cylinders, letters and prayers, list of estates, etc.

In the 2nd bay of this room are two famous *Friezes of glazed and painted terracotta tiles from the throne-room of Darius I. S. wall, Frieze of Lions; N. wall, Frieze of Archers. By the farther window on the left, Sumerian statuettes.

Salle VI contains many bricks and tiles from Susa, richly enamelled and decorated with the double palmate or lotus form alternating with concentric circles, well seen in the Lion Frieze (see above). Here are also antiquities of the greatest rarity and historical significance excavated by MM. de Sarzec and Cros, from the ruins of Tello (Chaldæa). In the centre are a headless statue of Ur-Ningirsu, son of Gudea, 'Patesi' or Governor of Shirpurla, and a seated *Statue of Gudea (2500 B.C.). First Case on the E. (r.) side, Two large *Terra-cotta cylinders recording a dream of Gudea; statuettes of bulls with human faces; Phœnician gems. 2nd Case, Sumerian bronzes and vases. 3rd Case, Bronzes from Phœnicia. Wall-case left of the exit, *7. Alabaster bas-relief of a fantastic lion-headed eagle with two lions as supporters, inscribed 'to the God Nin-Ghirsu' (the Chaldæan Hercules) by King Ur-Nina (from Tello; 4500 B.C.); *1. Small limestone plumed figure, also from Tello. In the adjoining case, **10. Six fragments of the Stele of the Vultures or Stele of Eannadu (4500 B.C.). This stele, which represents the King marching at the head of his army as 'conqueror for Nin-Ghirsu,' is of great archæological importance, and has been described as "the first page of Asiatic military history." The name is derived from the vultures carrying off the slain. In the middle of the room is a tentative reconstruction of the stele.—2nd Case on the W. side, 4. Silver vase of Entemena.—3rd Case, Genealogical bas-relief of Ur-Nina; 53. Statuette of Lu-pad; copper utensils and weapons. Other cases contain fragments of stelæ, votive bronze statuettes, cylinders, tablets, etc.

We have now reached the landing of the *Escalier Asiatique*, which descends to the Salle Punique of the Asiatic Antiquities (p. 187), on the ground floor, and ascends to the French paintings (p. 235), on the second floor. On the landing are a Phœnician lead sarcophagus, enamelled vases from Mesopotamia, and pottery from Utica (N. Africa). We turn to the left and enter the series of rooms on the N. side of the Cour du Louvre. In the vestibule are two cases of Sèvres porcelain.

The **Salle des Faïences Françaises**, beyond a vestibule with 18th cent. Sèvres ware, contains a collection of faience. Pottery by *Bernard Palissy and his school; *Oiron or Henri-Deux ware from St-Porchaire; Sceaux, Rouen, and Nevers pottery.

The **Salle Adolphe de Rothschild** (Pl. 7) has a Venetian ceiling of carved and gilded wood (late 15th cent.). The collection in this room, bequeathed in 1900, includes some very fine pieces of goldsmiths' work. Case by the right (E.) wall: Bottom shelf, boxwood rosary (early 16th cent.); enamelled gold necklace with scenes from the Passion (German; 16th cent.). Middle shelf, Venetian monstrance (15th cent.). Top shelf, *75. St. Catherine, carved wood statuette

(German; 16th cent.); silver reliquary (Spanish; 15th cent.); St. Sebastian, ivory (German; 16th cent.); French reliquary (15th cent.); reliquaries, pyxes, and medallions. On an easel in the corner of the room, *4. Virgin and Child, bas-relief by *Agostino di Duccio*. At the end of the room, by the N. wall, *Reliquary (1254) from the Abbey of Floreffe, in Belgium. Behind, *Flemish tapestry with the Miracle of the Loaves (15th cent.). In the left corner, Statuette of St. Catherine of Alexandria (School of Champagne; early 16th cent.).—Wall-case on the W. wall, bottom shelf, 52. Rosary of rock crystal and agate (Spanish; 16th cent.); Enamelled gold book-cover. Middle shelf, Gold reliquary cross (French; late 14th cent.); *6. Incense vase (Venetian; 15th cent.). Top shelf, Crozier of rock crystal (Spanish; 16th cent.); Virgin and Child (German; 15th cent.). Enamelled holy water sprinkler (Ital.; late 15th cent.).

The next two rooms contain the British Paintings.—

1st British Room (Pl. 8).—R. to l.: 1808. *Constable*, Weymouth Bay; 1298bis. *J. Russell*, Girl with cherries, a good pastel; *1818A. *Romney*, Sir J. Stanley; 1862. *Lawrence*, Mme Ducrest de Villeneuve; 1819. *J. Webb* (?), Pont Neuf, officially ascribed to Turner; *Bonington*, *1802. Francis I and the Duchesse d'Etampes, *1804A. Coast of Normandy; 1818B. *Reynolds* (?), Master Hare, one of several replicas; 1805. *Bonington*, View in Venice; 1809. *Constable*, Hampstead Heath, probably the only authentic picture by him in this collection; *1813A. *Lawrence*, J. J. Angerstein and his wife, fresh in colour and admirable in technique; 1804. *Bonington*, Gardens at Versailles; no number, *Reynolds* (?), Lady, much repainted; 1803. *Bonington*, Mazarin and Anne of Austria; *1813C. *Lawrence*, Mary Palmer; no number, *Raeburn*, *Capt. R. Hay, of Spott; 1810B. *Etty*, Woman bathing.

2nd British Room (Pl. 9).—R. to l.: no number, *Raeburn*, Mrs. Maconochie; *Lawrence*, Portrait; 1817A. *Raeburn*, Anna More; 1812A. *Hoppner* (?), Countess of Oxford; 1816. *Opie* (?), Lady in white; 1813. *Lawrence* (?), Lord Whitworth, in a bad state; 1805A. *Bonington*, The old governess.

The next room (Pl. 10) contains a selection from the magnificent *Drawings of *Antoine Watteau* (1684–1721), possessed by the Louvre. On the right is another room (Pl. 11), with *Drawings by *Pierre Prud'hon* (1758–1823). From the farther side of the Watteau room opens the—

Salle des Ivoires (Pl. 13). S. wall, between the windows, Italian retable of 63 panels (late 14th cent.), presented to the abbey of Poissy by Jean, Duc de Berri, and his second wife. Table Case in the 2nd window: French mirrors, tablets, and combs (14th cent.); *87, *105. Mirror-cases (late 14th cent.);

159. Flemish comb (16th cent.). In the window, French stained glass with the martyrdom of SS. Nicasius and Eutropius (late 13th cent.).—A case by the W. wall contains Flemish and German ivory tankards.—1st Standard Case by the N. wall: bottom shelf, 37. Wing of a triptych (French; 13th cent.); 57. Diptych (14th cent.); 100. Book-cover from St. Denis (French; late 14th cent.); middle shelf, *116. Harp of two pieces of ivory carved with religious subjects (Franco-Flemish; early 15th cent.); the recurring letters A Y may refer to Amadeus IX of Savoy and Yolande, his wife; Statuettes of the Virgin (13th and 14th cent.); top shelf, French and Flemish ivories.—Table Case, Leaves of diptychs and coffrets (French; 14–15th cent.); 241. Fan (18th cent.), said to have belonged to Marie Antoinette. The next wall-case contains French, Spanish, and German ivories, and an English example (Madonna; 11th cent.); *12. (on the first shelf), Ivory triptych carved both back and front (Byzantine; 10th cent.), from the Harbaville Collection; *21. (second shelf), Oriental olifant (11th cent.), with a modern mount.—In the case by the E. wall are French, Spanish, and Italian ivories. Central Standard Case: *244. Descent from the Cross (French; late 13th cent.); *53. Statuette of the Madonna and Child, formerly gilt and painted (French; 14th cent.); *39. Saddle-bow, decorated with Amazons (Ital.; 13th cent.); *52. Cantle of a saddle; **50. Coronation of the Virgin, a gilt and painted group (French, late 13th cent.; the hands of the Virgin are restored).—In the case beside the door are antique ivories: middle shelf, *Leaf of a consular diptych, with the name of Areobindus (506 A.D.), one of the last consuls, and with ecclesiastical and secular emblems well blended; lower shelf, Diptych of the Muses (6th cent.); carved *Book-cover from the Barberini collection (6th cent.); leaves of a 6th cent. diptych carved with scenes from Circus games.

We pass through the **Salle Wey-Isabey** (Pl. 14), which contains drawings and miniatures by *J. B. Isabey* (1767–1855), and reach the—

Salle des Pastels (Pl. 15).—Right (E.) wall: 185. *Rosalba Carriera*, Girl; 823. *La Tour*, Portrait of himself; *Chardin*, 678, 679, 680. Portraits of himself and his wife; 715. *Ducreux*, Portrait of himself; *Quentin de la Tour*, 813. Louis XV, 814. Marie Leczinska, 817. Marie Josèphe, the Dauphine.—Left (W.) wall: *Perronneau*, 1247. Laurens Cars, the engraver, 1248. P. Bouguer; *Boze*, 673. Mme de Provence, 670. Duc d'Angoulême.—The cases in the centre contain miniatures by *Fragonard*, *Hall*, *Lemoine*, and others.

The door on the N. side of this room (opposite the windows) leads to the **Thiers Collection,** bequeathed by Adolphe Thiers

(1797–1877), ex-President of the Republic, and his wife. The collection includes few works of importance, many reproductions, and some objects of doubtful authenticity.

Room I.—Brussels tapestries of the months from the 'Chasses de Maximilien' after *B. van Orley* (c. 1530). On the right, snuff-boxes and comfit-boxes.—1st standard-case, bronzes, enamels, glass, and jade.—Standard-case near the middle window, *Verrocchio*, **Terracotta relief of two angels; 109. Venus on the back of a sea monster (bronze; 16th cent. Venetian).—In the 2nd standard-case, 35. *Michael Angelo*, Descent from the Cross (maquette); *Van Opstal*, Ivory loving cup.—In the centre of the room, lacquer work, boxes, and ornaments.

Room II.—R. to l. : Table-case containing Sèvres porcelain. 265. *Terborch*, A man; 267. *Bonnat*, Thiers (1876). Italian, Viennese, and German porcelain; 236. Gobelins tapestry, style of Louis XIV, 'Les Placets,' by *La Planche*; continuation of the *Van Orley* series of the months.

The room opening off the first Thiers room on the W. contains the **Arconati-Visconti Collection**, accepted by the Louvre in 1916.

From l. to r. : *5. *Ambrogio da Predis*, Bianca Maria Sforza, second wife of Maximilian I (1492); 8. *Veronese School* (15th cent.), Triumph of Venus, a *desco da parto*, or tray, on which ladies in child-bed were served; Flemish 15th cent. sideboard; 32. Marble statue of the Madonna (French; 14th cent.); 17. *Q. de la Tour*, Pastel of Nicole Ricard as a child; *27. *Lombard School* (15th cent.), Medallion portrait of Galeazzo Sforza; 10. *J. van Utrecht*, Lady with a carnation; 85, 86. Hispano-Moresque jars (15th cent.); 130. Dish; 78, 79. Sienese albarellos (phials; 16th cent.); *2. *Luini*, Madonna and Child with an angel, from Menaggio; *A. Rizzo*, *24, *25. Statues of pages, from the Tomb of Giovanni Emo in Santa Maria dei Servi at Venice; Deruta and Faenza ware; **20. *Desiderio da Settignano*, Marble medallion of Christ and St. John; *3, *4. *S. Mainardi*, Young man and woman; 44. *B. Zeitblom*, Annunciation, St. Anne and St. Anthony (c. 1495).—In the centre, 64. Choir stalls from Toulouse (early 17th cent.).—In the standard-case; 126. Oak statuette of St. Barbara (Flemish; 15th cent.); 34. Marble group with the Virgin swooning (Burgundian; late 15th cent.); 89. Ivory triptych (French; 14th cent.). In the other case, 104. *Giov. da Bologna*, Bather, bronze statuette.

The adjoining small **Salle Barye** (Pl. 25) contains paintings of animals, models, and bronzes by *Antoine Louis Barye* (1796–1875), and a sketch-book of the master.

We now return to the Salle des Pastels, quit it by the door on its W. side, and crossing the **Salle van Blarenberghe** (Pl. 16), which contains views of Brest by *H. J.* and *L. N. van Blarenberghe* (18th cent.), etc., reach the rooms containing French paintings of the 19th century.

1st French Room (Pl. 17). From r. to l. : 343. *Géricault*, Carabineer; 841. *A. Scheffer*, St. Augustine and his mother St. Monica; *Hébert*, *Malaria; 141bis. *Corot*, Castel Gandolfo; *Delacroix*, Hamlet and Horatio; *Ingres*, 418. Cherubini, 424. Sistine Chapel, Rome; 141, *Corot*, Souvenir of Mortefontaine; 147A. *Courbet*, Waves; 355B. *Géricault*, Portrait of himself; 217A. *Delaroche*, Young martyr; 958A. *Horace Vernet*, Portrait of Isabey.

2nd French Room (Pl. 18). From r. to l. : *184. *Delacroix*, Comte de Mornay's apartment; *Corot*, Santa Trinità, Rome; *Delacroix*, Studio; *Corot*, *Lady in blue; 306. *Fromentin*, Arab encampment; *Géricault*, Sketch for the 'Raft

of the Medusa' (p. 217); *Chassériau*, *Macbeth and the witches (1855); 356. *Géricault* (after Prud'hon), Justice and Divine Vengeance pursuing Crime (comp. p. 218), 354. Stable; *Tassaert*, Pygmalion and Galatea, Corner of the artist's studio; *Corot*, *Peasants' house near Paris; *Renoir*, Recumbent woman; 146A. *Courbet*, Brook; *H. Regnault*, Automedon and the horses of Achilles; 428C. *Ingres*, Venus Anadyomene; *2691. *Chassériau*, Arab chieftains (1852); *772. *Regnault*, Comtesse de Barck; *Corot*, Sens Cathedral (1874).

3rd French Room (Pl. 19). From r. to l.: 377. *Dutilleux*, Boy with a butterfly; *Dubufe*, Comtesse Hallez-Claparède; *185. *Daubigny*, Spring; 838. *Ary Scheffer*, Death of Géricault; 344. *Géricault*, Lime-kiln; 409. *Heim*, Charles X distributing prizes; 176. *Chassériau*, Kaïd; 416. *Ingres*, 'Vierge à l'hostie'; 185A. *Daubigny*, Harvest (1851); 283. *Flandrin*, Nude man.

4th French Room (Pl. 20). Right (E.) wall: Drawings by *Delacroix*, *Corot*, *Millet*, *Lami*, *Daubigny*, and *Rousseau*. N. wall: *300. *Manet*, Madame Manet. W. wall: Drawings by Ingres and Géricault; *Millet*, *Girl churning. By the window, 390. *Gros*, Francis I and Charles V at St-Denis.

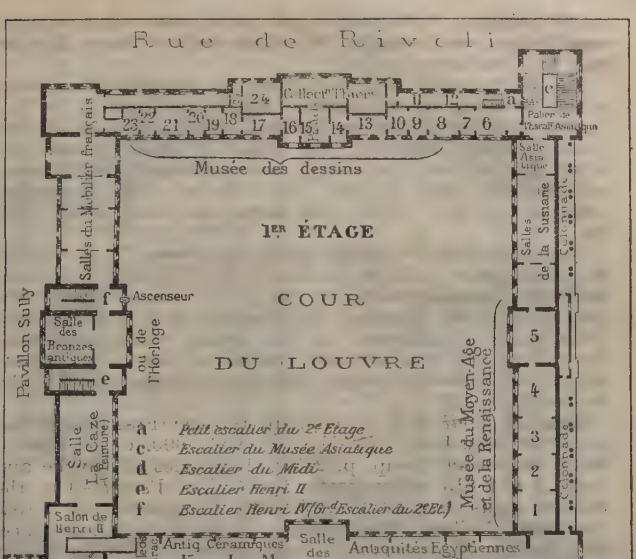
The next two rooms (Pl. 21–22) contain drawings. R. 21. *Drawings by *J. A. D. Ingres* (1780–1867) and *Eugène Delacroix* (1799–1863).—In R. 22 is an exhibition of Dutch and Flemish 15th cent. drawings (School of Van Eyck and Van der Weyden).

Beyond a small room (Pl. 23), with a monument to Mme Favart by *J. J. Caffieri*, etc., we reach the collection of—

FRENCH FURNITURE (*Mobilier Français*), which begins, chronologically, in Room V.

Room I (*Louis XVI*).—Ceiling by *Carolus-Duran* (Triumph of Marie de Médicis). Gobelins tapestry (r. to l.), Dance of shepherds, Dance of nymphs, Bath of Psyche, Homage to Mercury.—In the centre, on a fine *Carpet from the Savonnerie (period of Louis XIV), intended for the Palace of Fontainebleau, is furniture from St-Cloud and Bellevue; other furniture by *Benemann*, *Levasseur*, and *Riesener*.—On the commode facing the window is a statuette of Flora, by *Falconet*.—By the windows, central table-case with miniatures by *Jean Petitot* of Geneva (1607–91); and a table-case with wax modelling by *Clodion*.

Room II (*Louis XVI*).—Ceiling by *Mauzaisse* (Divine wisdom giving laws to kings and legislators); console of gilt wood; candelabra by *Clodion*. Tapestries with the arms of France and the months. Sopraporte by *Pierre* and *Natoire*. In the centre, furniture upholstered in Beauvais tapestry; Savonnerie screen; 70. Bureau by *Riesener*. Near



Voir RACCORD A-B page suivante

LÉGENDE :

Antiquités Céramiques

A *Salle des Origines comparées.*
B *id. des Terres cuites*
C *id. des Poteries étrusques*
D *id. des Antiquités étrusques*
E *id. des Vases Corinthiens*
F *id. id. à figures noires*
G *id. id. id. rouges*
H *id. id. Italo-Grecs* (1re Salle)
K *id. id. Italo-Grecs* (2e Salle)
L *id. de Céramique grecque*
M *id. id. id. antique*

Antiquités Égyptiennes

I Salle du Mobilier civil et religieux
II id. des Monumts figurés
III id. Bronzes et des Bijoux
IV id. du Mobilier funéraire

Musées du Moyen-Age et de la Renaissance

1. *Verres et grés*
2. *Salle de l'Alcôve*
3. *Chambre de Parade*
4. *Céramique italienne*
5. *Bronzes, Fers et Armes, etc.*
6. *Céramique Française*
7. *Salle Adolphe de Rothschild*

8-9. *Ecole Anglaise*

10-11. *Dessins de Watteau & de Prud'hon*

13. *Ivoires*
14. *Dessins d'Isabey*
15. *Pastels*
16. *Van Blarenberghe*

17-20. *Peinture française du XIXeS.*

21-22. *Dessins*

24. *Arconati-Visconti*
25. *Salle Barye*

the W. window, *136. Bed in gilt wood, with silk hangings, from Lyons; on the right, *83. Work-table of Marie Antoinette, by *Gouthière*.

Room III (*Louis XVI*).—Ceiling by *Drolling* (Law conferring blessings on the earth). Round the walls (r. to l.): Tapestry of the months, by *Audran*, after *Lucas van Leyden*; Combat, after *Casanova*; 266. *Drouais*, Charles X and his sister, as children; tapestry, marriage feast of Angelica and Medoro, after *Coypel*; 820. *Roslin*, Girl decorating a statue of Love. Above the doors, *Desportes*, Dogs, Still life.

Commodes Nos. 99 and 98 are by *Benemann*, 78. by *Carlin*, 89. by *Riesener*. Above the last is a clock with Vincennes statuettes. In the recess on the N. (l.) side, *459. Sèvres vase mounted by *Thomire*; on either side of it, French terracotta heads of sphinxes. In the centre, *Case containing two groups and two terracotta models of vases by *Clodion*; Sèvres and Chinese porcelain (18th cent.), lacquer work, jade, and rock crystal.

Room IV (*Louis XV*).—Ceiling by Blondel (France receiving a charter from Louis XVIII). N. wall, 900. *C. A. Vanloo*, Marie Leczinska (comp. p. 217); Tapestries of Psyche and Cupid. 614–615. Sopraporte by *C. J. Vernet*.—On the window walls, E. and W., 287–290. *Tapestries on a rose ground by *Neilson*, after *Boucher*. S. wall, by the fireplace, 658. *Nattier*, Mme Adelaide; two tapestries (Rinaldo asleep and Swoon of Armida), after *Coypel*.—Above the fireplace, *Pajou*, *Mme Dubarry; 406. Chinese porcelain mounted in gilt bronze.—On the walls, 311. Lamp brackets in the style of *Duplessis*.—By the N. and S. walls, tables and bureaux attributed to *Cressent*, *Oeben*, and *Riesener*. In the centre, *Carpet from the Savonnerie (period of Louis XIV), intended for the Palace of Fontainebleau; 56. *Bureau of Louis XV, by *Oeben*, *Riesener*, and *Duplessis*.—By the windows are cases containing snuff-boxes, miniatures, enamels, etc.

Room V (*Louis XIV*).—Ceiling by *Blondel* (French victorious at Bouvines). On the N. wall (r.), Finding of Moses, after *Vouet*; on the S. wall, 247. Parnassus, after *Raphael*. In front of the N. wall, 303. *Carpet from the Savonnerie (period of Louis XIV), intended for the Galerie d'Apollon (p. 197); *Cupboards and *Commodes, by *A. C. Boulle*; large console table, designed by *Robert de Cotte*; 21. Table of Oriental porphyry, on which is a gilded bronze group of Jupiter overcoming the Titans (17th cent.).—In front of the S. wall, cabinet inlaid with shell and copper; 127, 128. Cabinet, with the effigy of Louis XIV, by *A. C. Boulle*. Bronzes and vases; 1316. Porphyry bust of Alexander (bronze work by *Girardon*).

VOIR LE RACCORD PAGE PRÉCÉDENTE

1er ÉTAGE
Mètres
0 10 20 30 40 50
Pavillon Mollien
Pavillon Denon
Pavillon Daru
Terrasse
Salle Denon
Calerie Daru
Ecole Française XVIIIe S.
Escalier Daru
Salle des Sept Mètres
Grand Salon carré
Galerie d'Apollon
Musée des Bijoux
Salle des Bijoux
Salle des Pierres gravées
Salle des Pastels
Salle des Emaux
Salle des Dessins
Salle des Miniatures
Salle des Cartons
Salle des Bronzes
Salle des Terres cuites
Salle des Marbres
Salle des Bronzes
Salle des Antiques
Salle des Sculptures modernes
Salle des Sculptures du Moyen Age
Salle des Sculptures de la Renaissance
Salle des Sculptures françaises du XVIIe S.
Salle des Sculptures françaises du XVIIIe S.
Salle des Sculptures françaises du XIXe S.
Salle des Sculptures françaises du XIXe S.
Salle des Sculptures françaises du XIX

We now cross the landing of the *Escalier Henri-IV* (see below), on which is a gilt bronze chandelier by *A. C. Boulle*, and conclude our inspection of the first floor by visiting the—

ANTIQUE BRONZES, in the Pavillon Sully. In the vestibule is a heroic gilded bronze statue of Apollo, found in 1823 near the ancient theatre of Lillebonne.

The **Salle des Bronzes Antiques**, once used as the chapel of the Académie Française, has a handsome door of wrought iron, presented to Louis XVIII. In the wall-cases on the left are candelabra. By the S. wall: Fragments of furniture, statuettes, scales, vases, cooking utensils.—1st window: Byzantine, Roman, and Greek weights; table-case with Etruscan mirrors.—2nd window: Greek bronze mirrors; case with Greek statuettes.—3rd window: Greek, Roman, and Latin inscriptions.—By the N. wall, Shields, helmets, lance-heads, axe-heads, swords, cuirasses, poniards, rings, strigils, helmets, and sandals.—By the E. wall, Case with lamps, candelabra, and statuettes of animals.—In the centre, Standard-cases containing *Statuettes of gods, mortals, and animals; and a case with fibulæ, wheels, keys, locks, stamps, archaic heads, surgical instruments, bracelets, etc. In the higher part of the latter case are *Etruscan cists.—Nearer the window, *Statuette of Apollo (archaic).

Beyond the Antique Bronzes we may cross the landing of the *Escalier Henri-II* (p. 195) to the Salle La Caze (p. 195) or descend that staircase to the exit. To reach the second floor we return to the Escalier Henri-IV (p. 195).

SECOND FLOOR.

The chief approach to the second floor is by the *Escalier Henri-IV* in the Pavillon de Sully, on the W. side of the Cour du Louvre. The French paintings are reached more directly by the Escalier Asiatique (p. 187). Camondo Collection, see pp. 236, 237.—At the top of the Escalier Henri-IV we enter the—

Salle Delort de Gléon, containing **MOSLEM ANTIQUITIES.** On the lower floor are cases with Persian, Turkish, and Syrian brass; in the 1st window Persian and Turkish velvet; on the left, a 14th cent. fountain from Egypt.—Upper Floor. In the central case: Lower shelf (l.), Sicilian ivory coffer (14th cent.), bronze stag from Spain (15th cent.), Persian, Mesopotamian, and Egyptian ivories; (r.) Ivory box made for the Prince of Cordova (967 A.D.); middle shelf, *Rock crystal ewer and goblet (Egypt, 10–12th cent.); top shelf, Mosque lamps of enamelled glass (13–15th cent.).

Round the walls (l. to r. beginning by the windows). Indian suit of armour (18th cent.); Syrian and Egyptian *Faience (9–16th cent.); archaic Persian pottery; 16–17th cent. Persian faience and bronze; bronze lamp from the Dome of the Rock ('Mosque of Omar') at Jerusalem (12th cent.); case of bronzes, including the 'Barberini' Vase (1236–60), and a key with the name of Sultan Faraj (1399–1412); Persian faience (Rhages ware, etc.) of the 13–14th cent.;

Indian and Persian paintings and illuminations; Damascus pottery (15–17th cent.); and *Hispano-Moresque ware. On the walls are Persian carpets and oriental faience of the 16–18th centuries. The view of the Tuileries and Champs-Elysées from this room is particularly good.—We now cross the Escalier Henri-IV and enter the—

NAVAL MUSEUM (*Musée de la Marine*), which occupies 21 rooms and 2 galleries (open in the afternoon only).

The collection includes models of naval and merchant ships, yachts, cannon, and machinery, nautical instruments, views of French ports, and sea-pieces by *Guden*, etc.

Rooms II–VII. Furniture, ivories, bronzes, etc., from China and Indo-China, ethnographical collections.—Room X. Model of the 'Santa Maria,' the ship of Christopher Columbus.—Room XV. Paintings by *C. J. Vernet*. Fragments of the ill-fated ships of La Pérouse, who was massacred by the natives of Vanikoro in 1788.—Room XVIII. Quick-firing guns.—Room XIX. Model of Nansen's 'Fram.'

The last room contains a few paintings: *Carrière*, Sick Child; *Fantin-Latour*, Portraits of Verlaine and other poets; etc.

The adjoining Vestibule also contains paintings: *Robert Fleury*, 255. Christopher Columbus received by Ferdinand and Isabella; 2930. *Cabat*, Autumn evening; 2593. *Isabey*, Ruyter and De Witt embarking; 121a. *Chassériau*, Peace.

The **FRENCH PAINTINGS OF THE SCHOOL OF 1830** occupy the three following rooms, which include a very representative collection of paintings of the 'Barbizon' and 'Romantic' schools. We mention here only a few of the most important and typical works.

Room I (*Salle Romantique*). From r. to l.: 829. *Rousseau*, Vieux Dormoir au Bas-Bréau (p. 366); *Millet*, Haymakers resting; 213a. *Delacroix*, Chopin; 642a. *Millet*, Mme Lecourtois; 141e. *Corot*, Women bathing; 125. *Chintreuil*, Rain and sunshine; 205c. *Decamps*, Aigues-Mortes; 217. *Delaroche*, The Princes in the Tower; 141d. *Corot*, Horses resting.—*830. *Rousseau*, Marsh in the Landes; *Corot*, 140. Colosseum, 139. Roman Forum; *Millet*, *644a. Sempstress, *641. Church of Gréville.—*141f. *Corot*, Belfry at Douai (1871).

Room II (*Thomy-Thiéry Collection*). This collection, bequeathed in 1902, consists of 111 paintings of the Barbizon School of 1830, bronzes by Barye, and furniture upholstered in Gobelins tapestry (p. 228).

R. to l. *Rousseau*, 2901. The plain; *2891. *Millet*, The washerwoman; 2808. *Corot*, Entering the village; *Millet*, *2894. A mother's care ('Précaution Maternelle'), *2895. Woodcutter; 2817. *Daubigny*, The dunes of Villerville; 2802. *Corot*, Porte de Jerzual at Dinan; *2807. *Corot*, Pond; *2915. *Troyon*, Herds meeting; 2801. *Barye*, Lions near their den.—By the window: Bust of Thomy-Thiéry.—2853. *Delacroix*, Lioness crouching; 2832. *Decamps*, The bell ringers; 2878. *Isabey*, Wedding at Delft; 2897. *Rousseau*,

Ferryman; *2892. *Millet*, Harvesters; 2811. *Corot*, Evening; *2819. *Daubigny*, Boats on the Oise; 2887. *Meissonier*, Flute-player.—*Daubigny*, *2818. Sluice; *2914. *Troyon*, Cattle; 2815. *Daubigny*, Pond with storks; 2852. *Delacroix*, Medea; *2810. *Corot*, Road to Sin-le-Noble, near Douai; *Troyon*, *2916. Cattle at Suresnes; 2850. *Delacroix*, Abduction of Rebecca ('Ivanhoe'); 2809. *Corot*, Cottages; *Troyon*, *2913. Girl with turkeys; 2805. *Corot*, Willow trees; 2903. *Rousseau*, Spring; *2907. *Millet*, Feeding Poultry.—In the centre are three cases containing bronzes by *Barye*.

Room III. Paintings by *Daumier* (2937. Thieves with an ass), *Fromentin*, *Robert Fleury*, *Meissonier* (2958. Napoleon III at Solferino), *Chintreuil*, *Bastien-Lepage*, *Horace Vernet* (956. Barrière de Clichy, 1814), etc.

In quite another part of the second floor is the **Camondo Collection,** bequeathed by Comte Isaac de Camondo (1851–1911), which is rich in Impressionist paintings and includes also works of Renaissance and Oriental art, 18th cent. French furniture and paintings, and pastels and drawings of the 19th century. It is reached from the ground floor by the lift at the foot (l.) of the *Escalier Mollien* (p. 171), or by that staircase to the first floor and thence by a small staircase near the Salle Le Sueur (p. 215).

Room I (*Mediæval and Renaissance Art*). From r. to l.: In a wall-case, 22. Mercury and Argus, Ital. bronze (late 15th cent.); *21. *Donatello*, Crucifixion, bronze bas-relief.—*3. *N. Italian School*, St. George and the Dragon, painted group (15th cent.); 9. Virgin and Child, stone statue (Burgundian; 15th cent.), resembling the work of Claus Sluter; 2. Bronze bust of Marshal Trivulzio (Venetian; 16th cent.); 18 (in the wall-case). Copper death-mask (Limoges; late 13th cent.).

Room II (*Art of the Far East*). From l. to r.: 361. Seated figure; 328. Chinese vase of the Ming period; in a standard-case, 354, 357. Dramatic masks in lacquered wood (Japanese; 17th cent.); above, 296. Head of a divinity; 291. Buddha; 349. Statuette of a priest; above, 294. Bronze head of Buddha (Siamese); 297. Seated figure.—In a wall-case, 347. Statue of Jizo in lacquered wood (Japanese; 13th cent.); 346. *Statue of Kwannon (8th cent.).

Room III (*French Paintings of the 19th cent., etc.*). From r. to l.: 200. *Sisley*, Flood at Port Marly (1876); *172. *E. Manet*, Lola de Valence (1862); *C. Monet*, 181. Bassin d'Argenteuil, 188. Arm of the Seine, 192. The Houses of Parliament, Westminster.—*164. *Degas*, Absinthe drinkers (portrait of Marcellin Desboutin); 173. *Manet*, Boy piping ('le fifre'); *Degas*, *163. Dancing class (1874), 159. Woman with a vase (two late works); 157. *Corot*, Studio, one of the master's rare figure pieces, in the manner of Vermeer; 177. *Manet*, Boulogne harbour (1870); 154. *Cézanne*, The blue vase; 168. *Degas*, Women ironing.

Room IV. From l. to r.: 197. *Renoir*, Seated girl; *Degas*, 166. At the races, 225, 224. Lady in her bath, 220. Café concert; *282. *Millet*, The fishers (drawing); 156. *Corot*,

Girl doing her hair, an unusual subject for this artist; 155. *Cézanne*, Fruit; 189. *Monet*, The lily pool; *214. *Cézanne*, Roofs of country houses; 196. *Renoir*, The straw hat; *Degas*, Two subjects from the race-course, *Woman drying herself; *191. *C. Monet*, Sunset at Vétheuil, near Mantes; *216. *Daumier*, Print collectors; 161. *Degas*, The pedicure.

Room V. *Manet*, 280. Head of a woman, 281. Viennese lady (Irma Blumer); 203. *Sisley*, Winter at Louveciennes (p. 341); *Degas*, *162. Ballet rehearsal, *160. Foyer de la Danse (p. 5), Rue Le Peletier (1872), 222. The tub; 195. *Puvis de Chavannes*, Girls by the shore (1876); 208. *Van Gogh*, Flowers; 153. *Cézanne*, Card players; 201. *Sisley*, The flood; *Degas*, 221. Woman drying her feet (1886), 167. Ballet dancers going upstairs; 151. *Cézanne*, La maison du pendu.

Room VI (*18th cent. Furniture*). From l. to r.: *39. *G. Schlichtig*, Commode made for Marie Antoinette and bearing her initials; 87. Beauvais tapestry ('escarpolette'); Sceaux, Rouen, and Marseilles porcelain (18th cent.); 83. Gobelins tapestry screen, by *Neilson* (c. 1760); 18th cent. porcelain; 86. *Cozette*, Gobelins tapestry copy (1763) of the 'Girl with a Cat' by *Drouais*; 90. Brussels tapestry after *Teniers*; Beauvais tapestry, 'La Danse à Deux,' after *Huet* (1780).—In the centre, furniture upholstered in Gobelins and Aubusson tapestry. At the end of the room, **96. *Falconet* (?), the 'Trois Grâces' clock.

Room VII. From r. to l.: 141. *Fragonard*, 'Ma chemise brûle'; *Aug. de Saint-Aubin*, 146. Fireworks (drawing), 145. 'Bal de Saint-Cloud, chez Griel'; 147. *Watteau*, Drawing for 'Le Printemps'; 144. *Prud'hon*, Empress Josephine (drawing); 136. *Boucher*, Young lady; 36. *Riesener*, small Tricoteuse *Table; Dresden porcelain; 38. *Riesener* and *Bury*, *Commode.

ENTRESOL.

The **Entresol,** entered from the *Porte Jean-Goujon* (Pl. p. 191) on the Quai du Louvre, and reached thence by a staircase, contains *Engravings* (l.; open daily except Sun.), and *Far Eastern Collections* (r.).

The **Museum of Engravings** (*Chalcographie*), founded by Louis XIV, contains about 7000 plates illustrating the work of master-engravers from *Edelinck* (1649–1707) and *G. Audran* (1640–1703) down to *Henriquel-Dupont, Gaillard, Léopold Flameng*, and *J.* and *A. Jacquet*. The most interesting examples are exhibited in four rooms.

Far Eastern Collections (*Musée de l'Extrême Orient*). RR. I–VIII: *Collection of Chinese porcelain presented in 1894 by *Ernest Grandidier* (1833–1912), including (in the Vestibule between RR. V and VI) three *Statues of Lohans, or chief disciples of Buddha. RR. IX–X contain the Foucher collection of Indian Sculptures and the *Collection made by the Paul Pelliot Mission to Chinese Turkestan (1906–09). RR. XI, XII contain the Chavannes collection of objects

from Chinese tombs and archaic bronzes, and the Chinese collection of the Pelliot mission.—Japanese Galleries. Right side, Lacquer boxes from the collection of Marie Antoinette; on the left, *Hokusai*, Two crayfish.—Left side, in the end case, wrought iron representations of insects and crustaceans, including a very fine *Praying Mantis; paintings of the 15–17th cent. (schools of Sesson, Matahei, etc.). On the left wall as we return, 8th cent. Buddhas; *Portrait of the priest Jitchin; at the end, scabbards.

Pavillon de la Trémoille.

The collections in the *Pavillon de la Trémoille* (Pl. p. 191), part of the long gallery next the Seine, are extensions of the Egyptian and Oriental Departments. They are entered from the Place du Carrousel by the first bronze door to the W. of the pavilion. Adm. daily from 2 p.m.

Salle du Mastaba. This room contains Egyptian monuments of the Ancient Empire. On the left, *A38, *A36. Limestone statues of Sepa, a priest and prophet of c. 3800 B.C., and of his wife Nesa, the oldest statues in the Louvre. L. of the steps, *A44. Small limestone group of a seated man and woman with a child between them (5th Dyn.); R. of the steps, A45. Small limestone group of a man and woman (formerly coloured; 4th or 5th Dyn.). By the W. wall, A106. Kai, son of Hamsit (5th Dyn.). *Stele of King Zet ('serpent') from a tomb at Abydos (c. 5000 B.C.).—On a platform, *Sacrificial Chamber from the 'mastaba' or tomb of Akhouthotep, an official of high rank (5th Dyn.), found at Sakkara and built of blocks of the finest limestone, covered with coloured reliefs of scenes in the life of the deceased. Close by are the table of offerings from this mastaba and various statues of the Ancient Empire. A102. Painted limestone group of a man (red), woman (yellow), and child (brown), from Sakkara (5th Dyn.). S. wall: A46, A42, A40, A39. Statuettes. On the right, by the sacrificial chamber, c164. Tomb-shaped stele with a figure of the deceased seated before a table of offerings; c161. Stele of a functionary and chief prophet (6th Dyn.).

Salle de Morgan or *Nouvelle Salle de Susiane.* In this room are pottery bronzes, inscriptions, etc., discovered at Susa since 1897 by the French Expedition in Persia under M. J. de Morgan. The larger objects discovered by this expedition are exhibited in the Assyrian Department (p. 186), the jewels in Salle VI of the Colonnade on the first floor (p. 226).—On the right, at the end of the room, Large cast of a Sassanid panel, representing a boar-hunt, of the time of Chosroes II (6th cent. A.D.). In front, two bronze columns with inscriptions of the 12th cent. B.C.; diorite statue (2500 B.C.). In the cases are Elamite objects and tablets.—From r. to l.: Cases I–III, Inscribed tiles (2500–1100 B.C.); Case IV, Fragments of statues, bas-reliefs, boundary stones,

etc.; Case V, Stone weights, and inscriptions of the Kassite epoch; Case VI, Enamelled stoneware (c. 1100 B.C.); Case VII, Very early pottery, discovered (1903) at Moussian; Case VIII, Alabaster work from the earliest period.—On the stairs, (l.) Bronze offering-table; stone door-base with cuneiform inscription; stone basin with the name of Idadon (2500 B.C.).—In the centre, cases containing objects from the foundations of the temple of Shushinak, tablets with Proto-Elamite writing, as yet undeciphered, and alabaster vases; others contain painted vases from the deepest excavations in the Acropolis of Susa, archaic limestone sculptures, alabaster asphalt, etc.—By the 2nd window as we return towards the staircase, Brick column with the name of Shutruk-Nakhuntè (c. 1100 B.C.), Archaic cuneiform records of sales, stele of Sharrukin (Sargon); 3rd and 4th windows, *Objects from the foundations of the temple of Shushinak, small cases with votive offering of Shilkhak-in-Shushinak (c. 1100 B.C.); 5th window, Elamite terracottas; 6th window, Bronze basin-sarcophagus in which jewels of the Achæmenid period were found, base of a column with the name of Xerxes. —Between the cases, Monuments, fragments of reliefs, kudurus (meteoric boundary stones, comp. p. 258).

Pavillon de Marsan.

The **Musée des Arts Décoratifs** (*Decorative Art*) occupies the *Pavillon de Marsan* (p. 168), and is entered from 107 Rue de Rivoli. This valuable and interesting museum, especially rich in French works, illustrates decorative and ornamental art from mediæval to modern times. It contains also the important *Moreau Collection of paintings of the French School of 1830 and of the Impressionists. The curator is M. L. Metman.

Admission daily 10–5 (Oct. 16th–March 15th, 10–4), 2 fr., Sun. free. It is open on Mon., but otherwise is closed on the same days as the Louvre (comp. p. 170).—The *Library*, open free daily (except Sun. and holidays), 10–5 and 8–10, is closed from Aug. 1st–20th and also on Jan. 1st–3rd, in Easter week, and on Shrove Tues., Mi-Carême, Ascension Day, Whitmonday, July 14th and 15th, Nov. 1st, and Dec. 25th, 26th, and 31st.

Ground Floor. The rooms to the right of the vestibule are devoted to French art in the 19th century. Room 1 is used for temporary exhibitions. Room 2 (Empire period). *State costumes and arms of Napoleon I; silver statuette of Peace by *Chaudet*; in the window, Queen Hortense's Sèvres tea-set.—R. 3. Empire furniture and furniture from the Invalides. Also, *Boilly*, Houdon at work on his bust of Laplace; *Houdon*, Bust of Laplace.—R. 4. Empire furniture; throne of Napoleon I, altered by Louis XVIII and Louis Philippe; miniatures by *Daubigny*, *Girodet*, etc.—R. 5. Bedroom suite; panels from the coronation coach of Charles X;

trinkets of the Restoration and Louis Philippe periods; Empire and Restoration bronzes, goldsmiths' work, and china; right corner, *Gavarni*, Portrait of Thomire, the cabinet-maker.—R. 6. Furniture, china, statuettes, etc., of the reign of Louis Philippe.—R. 7 (Second Empire). Sculpture by *Carpeaux*; silver ware and bronzes from the Tuileries; frescoes by *Mottez*.—On the staircase landing are china by Deck, Rousseau, etc. (1867), and a statue of Figaro by *Carpeaux*; the landing of the *Entresol*, above, is devoted to contemporary foreign art.—R. 8. Large clocks by *Constant Sévin* and *Gustave Doré*; enamels, glass, pewter, goldsmiths' work, etc.; pastel by *A. Besnard*.—R. 9. French pottery and glass; ceiling and cartoons by *A. Besnard*; stained glass; bronzes by *Frémiet* and *Rodin*.—R. 10. Sèvres ware (1860–1920); pottery; works in wax; bookbindings; paintings by *P. V. Galland*; bronze plaquettes; silver ware belonging to Napoleon III, including table-decorations discovered amidst the ruins of the Tuileries.—R. 11. 'The Happy Isle,' a panel by *A. Besnard*, in an elaborate carved frame by *G. Hœntschel*. The glass-cases contain china, glass, silver ware, and trinkets.—R. 12. Contemporary Art, from 1906 onwards.—RR. 13–17 and the Central Hall are used for temporary exhibitions.

First Floor, reached by the Escalier Lefuel on the right of the vestibule.—R. 24 (Salle Raoul Duseigneur). French woodwork and stone-carving of the 15th cent.; 16th cent. German and Swiss stained glass.—R. 23 (Landing). French sculpture (13–16th cent.); in the centre, 16th cent. Venetian well-head; glass cases with pewter, tools, knives, and 'dinanderie.'—R. 22 (l.) 13–16th cent. sculpture; 15th cent. lectern; marble altar from the château of La Bâtie d'Urfé; busts of Emile Peyre, by *Lenoir*, and Jules Maciet, by *Saint-Marceaux*.—R. 21. French and Flemish sculpture of the 13–15th cent.; 15–16th cent. tapestries. We return to the Escalier Lefuel.—R. 25. (French Renaissance art). 16th cent. tapestries and woodwork; leather coffers.—RR. 26 (Salle Valencia de Don Juan), 27, 28, 29. Woodwork, furniture, and tapestry of the French Renaissance and early 17th cent.; Limoges enamels; paintings and sculpture of the 16–17th cent.—R. 30. Bookbindings of the 16–19th cent.; leather hangings of the 17–18th cent.; 18th cent. iron balconies.—The staircase landing illustrates French art of the early 17th cent. (furniture, Aubusson tapestry, etc.).—R. 31 (Louis XIII and Louis XIV). Tapestries and furniture; enamelled glass figures from Nevers.—RR. 32–33 (Louis XIV and Regency). Tapestries after *Lebrun* and *Audran*; bust by *M. Anguier*; lead mask from Versailles, by *Le Hongre*; Columbus landing in America by *De Troy*.—Tapestries after

Teniers; portrait of Turgot, by *Carle Vanloo*; faience from Moustiers, Rouen, Bordeaux, and Marseilles; royal almanacks; at the end (r.) drawing-room (c. 1750) painted by *Oudry*; (l.) early 18th cent. drawing-room from Avignon. —RR. 35, 36 (Regency and Louis XV). Panels painted by *Lancret*; tapestry after *C. Lebrun*; doors from the Hôtel de Lassay (Palais Bourbon); faience from Marseilles, St-Cloud, and Rouen; terracotta medallions by *G. B. Nini* from his factory at the Château de Chaumont; designs for a ceiling by *Lemoyne*.—Beauvais tapestry after *Bérain*; gilt wood bedstead with the Rohan arms; sketch for a ceiling by *L. de Boullongne*.—R. 37. Drawings by *Nicolas Pineau* (1684–1754).—RR. 38, 39, 40 (Louis XV). Paintings by *Boucher* and *Huet*; bust by *Couriger*; case of boxes, scissors-cases, and watches; ceiling from the Hôtel de Flesselles in the Rue de Sévigné.—Faience from Paris, Lorraine, Strasbourg, Sceaux, etc.; 18th cent. goldsmiths' work; furniture and decorative bronzes.—Drawing-room of the period 1730–40; bust by *Caffieri*.—R. 41 (Salle Doistau). Faience from Rouen, Delft, etc. (late 17th–early 18th cent.); paintings and drawings by *Boucher* and his contemporaries; cases of walking-sticks and court swords; statue of Louis XIV in steel and gold, after *Girardon* (1628–1715).—R. 42 (Salle Perrin). Sèvres group, 'Eating grapes,' after *Boucher*; drawings by *Hilair, Watteau, C. Vanloo, Fragonard, Van Dyck, Prud'hon, Ingres*, and others; marquetry tables and enamelled boxes; 18th cent. Chinese porcelain.—R. 43 (Louis XV). Red lacquer panels from a house in the Rue de Grenelle (1770–71); drawings by *Christophe Huet*; lacquer and tapestry furniture.—R. 44. Bronzes, jewels, finger-watches, enamels, and ivories of the 18–19th centuries.—R. 45. Meissen, Vincennes, and Sèvres porcelain.—R. 46. Collection of opera-glasses (17–19th cent.); needlework.

On the other side of the landing are RR. 18–20, containing the principal paintings of the **Moreau Collection** (p. 242). The drawings and water-colours are shown in the corresponding rooms on the next floor.—Principal paintings: *Géricault*, Study, the 'Raft of the Medusa' (p. 217); *Delacroix*, Prisoner of Chillon, Crusaders entering Constantinople, Still life; *Decamps*, Arab children leaving school, Crossing the ford; *Corot*, Views of Volterra, Bridge at Narni, Chartres cathedral, Bridge at Mantes, Church at Marissel, La Rochelle harbour, Studies from Ville-d'Avray, Velléda (and about 30 others); *Fantin-Latour*, Homage to Delacroix; *Puvis de Chavannes*, The Dream; *E. Manet*, Picnic, Peonies, Portrait; *Claude Monet*, Bridge at Argenteuil, Dutch scene, Still life, View of the Creuse, Cliffs at Etretat, etc.; *Sisley*, Landscapes; *Pissarro*, Snow scenes; *E. Carrière*, Motherhood.

Second Floor, reached by the staircase adjoining R. 42. R. 64 (on the right), Painted panels attributed to *Leriche*; coloured engravings by *Debucourt* and others. R. 65. Bronze statues by *Thomire*, after *Pigalle*; Louis XVI furniture; bronze heads from St-Cloud attributed to *Clodion* (case C). —RR. 66 (Salle Audéoud) and 67. Furniture, engravings, and wallpapers of the late Louis XVI and Directoire periods; faience from Apt and Avignon, Orléans, Lorraine, and Paris; woodwork from Versailles; children's rattles; straw-work. We return to the staircase.—R. 63. Salon painted by *Hubert Robert* (1791), from Auteuil; busts of Voltaire and Rousseau (1778) and a bronze Diana (1776), by *Houdon*; Louis XVI furniture. R. 62. Vincennes and Sèvres ware; late 18th cent. terracottas; jewellery; panels from a 'Cabinet Turc' at Versailles, attributed to *J. S. Rousseau de la Rothière*.—R. 61 (Louis XVI). Painted panels in the style of Prieur; jewels; bust of Mme His, by *Houdon* (1775).—R. 60. Chantilly, Mennecy, and Tournai china; Orléans, Sceaux, and other china; Fitzhenry collection of mustard pots; designs for boxes, jewels, ornaments, etc.; furniture from St-Cloud.— R. 59 (Louis XVI). Salon decorated with Aubusson tapestry (rustic sports); bust of the Duc de Nivernais, by *Houdon* (1787); fans.—R. 58. Lace (16–19th cent.).—Balcony. 18–19th cent. costumes.—Staircase landing. Painted hangings in the style of Bérain; engravings after *Watteau*; musical instruments.—RR. 57–49. Textiles and embroideries from the 5th to the 19th century.—RR. 48–47 (beyond the staircase). Water-colours and drawings of the Moreau collection.

We ascend the Escalier de Marsan (Pl. D) to the Third Floor. On the staircase landing: Indo-Portuguese carpets (17–18th cent.).—Central Hall. Five cartoons by *J. F. de Troy* (1738–40): the Story of Esther; twelve cartoons after *C. Lebrun* (1668–69), called the 'Tenture des Mois' or 'des Maisons Royales'; cases of bronzes and porcelain belonging to the rooms outside which they stand. Above the door of R. 79, at the nearer end, is a frieze of nymphs and tritons, from the studio of *Clodion*.—RR. 75–68, on the left, contain Russian, Central Asian, Chinese, and Japanese textiles, lacquer, porcelain, metal-work, and prints. —RR. 88–85, opposite, contain Italian paintings, drawings, and sculptures (15–18th cent.; R. 86. Portrait by *Bugiardini*, R. 85. Paintings by *Magnasco*).—RR. 84–83. German, Dutch, and Flemish art.—R. 82. Fitzhenry collection of English faience; Spanish tea-service (c. 1770).—R. 81. Costumes, china, etc., from N. Africa and Syria; jewels from the Ivory Coast.—RR. 80, 78. Moslem art: carpets, porcelain, ivory, and metal-work. In the centre of R. 80, Ivory coffer from Spain (967 A.D.).—R. 79 (r.) is a drawing-room of the Louis

XVI period from a house at Lyons, with Aubusson tapestry furniture; on the right is an alcove from No. 9 Place Vendôme.—RR. 77, 76. Persian and Indian art: tiles (13–18th cent.), pottery made for the E. India Company; *Carpets; printed and embroidered stuffs.

20. THE MUSÉE DE L'ARMÉE.

MÉTRO station: *La Tour-Maubourg* (line 8), 300 yds. from the entrance.—TRAMWAYS and MOTOR-OMNIBUSES, see Appx., pp. 1–3.—RIVER STEAMERS, see Appx., p. 18.

ADMISSION. The *Musée de l'Armée* is open free on Thurs. and Sun. from 12.45 to 4 or 5; on Tues. and Wed. (same hours) a fee of 2 fr. is charged. The *Galerie des Plans-Reliefs* (p. 248) is usually open from May 15th–Oct. 1st, on Tues., Thurs., and Sun. (2–5).—Umbrellas, etc., must be left in the cloak-room.

CATALOGUES. 'Courte Visite à l'Hôtel des Invalides et au Musée de l'Armée,' by *J. Vacquier* (1920; 3 fr.); 'L'Hôtel des Invalides' (1924; English 8½ fr., French 7 fr.); 'Catalogue Historique Provisoire' (1918; 1½ fr.); 'Drapeaux et Trophées' (1910; 4 fr.), the last three by *Gen. Niox*, late Governor of the Invalides.—The catalogue of the Arms and Armour is in 5 vols. (1889–93); Vol. 1, 75 c., Vols. 3 and 4, 1 fr. 25 c. each, Vols. 2 and 5 out of print.

For a description of the *Hôtel des Invalides*, the church of *St-Louis*, the *Dôme des Invalides*, and the *Tomb of Napoleon*, see pp. 153–156.

The **MUSÉE DE L'ARMÉE** at the Invalides (Pl. R 41, *B*), formed in 1905 by the amalgamation of the Musée d'Artillerie and Musée Historique, comprises two departments, one devoted to arms and armour, the other to military souvenirs. The curator is Gen. Mariaux, Governor of the Invalides.

The ***Section des Armes et Armures** (entrance on the right of the Cour d'Honneur, p. 155) comprises one of the richest collections in existence of offensive and defensive arms of all periods (over 12,000 exhibits), the nucleus of which was formed in 1796. The finest examples, dating from the 15–16th cent., are of great artistic interest.

VESTIBULE. Chinese, Algerian, Spanish, and Russian cannon.

The SALLE DE PIERREFONDS (r.), the former refectory of the veterans, with frescoes depicting the conquests of Louis XIV in Holland, now contains *Renaissance Arms and Armour* (1440–1650). In the centre are a trooper of Charles VII's reign and a German trooper of c. 1520. Many of the helmets, pieces of armour, muskets, powder-horns, and shields in the glass cases are masterpieces of Renaissance damascening, chasing, and ivory carving; note especially the shield of King Matthias Corvinus of Hungary (Case 2) and a 16th cent. Italian buckler (Case 4). At the end of the room is a model in stone of the Château de Pierrefonds as restored by Viollet-le-Duc.

The SALLE FRANÇOIS-PREMIER, on the left of the vestibule, is a second refectory, likewise decorated with frescoes (by

'Martin des Batailles,' 1659–1735). Suits of armour worn by Louis XIII, Henri IV, Louis XIV, Charles IX (damascened with gold; Case 3), and Henri III (Case 4); Henri II's helmet, Louis XIV's gauntlet and musket, and Louis XIII's arquebus (Case 5); Catherine de Médicis' cross-bow (Case 6); *Henri II's armour with the insignia of Diane de Poitiers (Case 7); Francis II's armour; mounted figures wearing the armour of *Francis I, the Emperor Maximilian II of Germany, and Albert of Brandenburg, Abp. of Mayence and prince-elector of the Holy Roman Empire; armour of Turenne, of Grimaldi, Prince of Monaco, and of the Dukes of Montmorency (Cases 9–11); Italian armour of the late 16th cent., said to have been worn by Frederick V of Bohemia (Case 12); the 'Lion' suit of armour; a *Suit said to have belonged to the Duke of Alva; and Italian armour designed by Giulio Romano (Case 13); Milanese suit of the 16th cent. (Case 14); *Suit (G 12) of the period of Francis I (Case 15); gold-damascened *Horse Armour of the Emperor Ferdinand I of Germany (Case 16). Along the walls is a fine series of weapons, both of the Maximilian period and of the 16th century.

The remaining rooms on this floor are at present (1927) closed.

Salle Gribeauval. *Artillery Models* since the reign of Henri II, besides models of the ancient catapult, ballista, and trebuchet, and models of fuses. In the last bay are models of naval and coast-defence artillery and of military pontoons.—We return to the corridor and follow it to the left.

Salle Richelieu. *Ornamental Arms* of the 16–19th centuries. In the first part of the room (r. to l.): Arms of the Empire and Restoration period (Case 1); Italian cinquedeas (Case 21); sabre of King Stephen Bathory of Poland and sword of Charles XII of Sweden (Case 34); arquebuses, muskets, and pistols of the late 17th cent. (Case 28; chased steel work by Lazarino Cominazzo); battle-axe of Edward III of England (Case 29); wheel-lock musket of James II of England (Case 20, against a pillar); Card. de Richelieu's match-lock, sword with chased hilt by Benvenuto Cellini, and Prince Henri II of Condé's sword (Case 30); Lepel-Cointet Collection of generals' swords and sabres, consular sword, and chamberlains' keys (First Empire).—In the further part of the room: hunting weapons of the 17–18th cent. (Case 8); model of the four-barrelled Gribeauval cannon in silver-gilt and ivory, adorned with precious stones (Case 9); model of a cannon in chased and gilded bronze, presented to Louis XIV by the Franche-Comté in 1674 (Case 10). In front of the cases are a large and elaborately decorated bronze cannon with Richelieu's arms and a bronze cannon made at Turin in 1792 and presented to the sons of the Comte d'Artois.

The Salle Masséna contains a series of figures illustrating the history of *Infantry Equipment*: culverin-bearer of 1470, arquebusier of 1580, Swiss mercenary, soldier of the Revolution, and a French soldier of 1900; hafted weapons, arquebuses, muskets, and rifles.

The parallel Salle Douay contains figures of arquebusiers and colonial and native soldiers; crossbows, bomb-throwers, arquebuses, muskets, and foreign weapons.—We cross the Salle Kléber (see below).

Salle Murat. The mounted figures in this room illustrate the history of *Cavalry Equipment*: dragoon of Louis XV's time, dragoon of 1858, chasseur of 1845, squadron-commander of carabineers in 1865, brigadier-general of cuirassiers in 1875–78, and a squadron-commander of the royal guard in 1826; carbines of the 15th cent., cuirasses, helmets, sabres, muskets, pistols, and uniforms.

In the parallel Salle Margueritte are figures of archers (time of Charles VI) and French and native cavalrymen; bits, stirrups, horseshoes, saddles, spurs, sabres, and swords; field-guns from 1732 to 1878.

Salle Kléber. *Oriental Arms and Armour.* In the centre are mounted figures of a Samurai (Japanese nobleman) and a Saracen (early 16th cent.); figures of Japanese, Hindu, Persian, Albanian, and Syrian soldiers; cannons from Annam (wood, bound with iron hoops) and Siam. On the right of the entrance to the Salle Douay is the costume of a Chinese general (Case 19).—In the further part of the room, to the right, are arms and armour from the Near East: in Case 3, Turkish sabres, gem-studded firearms ordered by Napoleon as presents for the Sherif of Morocco; in Case 2, Greek pistol and Albanian sabre of Markos Botzaris (d. 1823) and helmets of a 16th cent. Russian voivode and of the Sultan Bajazet II (d. 1512). To the left are arms and armour from the Far East, including, in Case 12, a Persian damascened cuirass and 16th cent. Tartar helmets.—We now enter a vaulted passage containing artillery of the 14–15th cent. and connecting the Cour de la Victoire (r.) with the Cour d'Angoulême (l.).

In the Cour de la Victoire is French artillery from Louis XV to the Second Empire, while the Cour d'Angoulême contains artillery from the time of Louis XI to that of Louis XV, including the 'Griffon' (1528), a culverin weighing 13 tons, captured from the Prussians at Ehrenbreitstein in 1799. Here, too, are Bartholdi's statue of Gen. de Gribeauval (1715–89), originator of a system of artillery that was superseded only in 1828, and anchors brought from Sebastopol. The chain which hangs on the walls of the courtyard is nearly 200 yds. long and was used during the siege of Vienna in 1683 to obstruct the Danube and to hold together the bridge-of-boats thrown across by the Turks. —We return to the covered passage, enter a corridor on the left, and ascend a staircase on the right.

The remainder of this wing is devoted to the **History of the Great War, 1914–18,** somewhat inadequately illustrated here, though the collections are supplemented by those at Vincennes (p. 88).—Ground Floor. The Galerie Joffre (r. of the vestibule) contains models illustrating trench warfare.

First Floor. Galerie Gallieni (r.).—*The Red Cross* (1st bay). Tableaux with wax figures representing the bringing in of a wounded soldier to a mountain dressing station in winter, and the interior of a church used as a military hospital. —*Belgium and the Yser* and the *French Marines* (2nd bay).—*Aviation* (3rd bay). Drawings, sketches, and models.—*Salle Guynemer* (4th bay). Portrait of Captain Guynemer (d. 1917), the famous French 'ace,' by *Berne-Bellecour*; at the end is 'Le Vieux Charles,' the aeroplane in which Guynemer killed 19 enemy airmen. To the left and right of the entrance are souvenirs of the aviators Pégoud (d. 1915) and Garros (d. 1918). On the right is a case illustrating the history of French aviation, 1887–1914.

Galerie Pétain (l.). Chronological series of sketches and paintings: Frontier battles of 1914 (1st bay); Battles of the Marne and Yser (1914; 2nd bay); Champagne, Verdun and the Somme (1915; 3rd bay); Aisne-Flanders (1916–18; 4th bay); battles of the final advance, and the liberation of Alsace-Lorraine (5th bay).—In the 1st bay are souvenirs of generals killed in battle; on the left (3rd bay) is the visitors' book from the Château of Hohkœnigsbourg in Alsace; at

the end, captured German colours and a post from the old frontier.

Second Floor. Galerie Foch. *The Allied Forces.* Models, badges, and paintings. 1st bay, Great Britain and her Dominions, Japan, and Portugal; 2nd bay, United States; 3rd bay, Serbia, Rumania, and Poland. The 4th bay is devoted to the *French Navy*; at the end is a seaplane.

The **Section Historique** (entrance in the centre of the left side of the Cour d'Honneur, p. 155), or department of military souvenirs, originated in the collection formed in 1896 by the Ministry of War with the aid of the 'Sabretache' society.

Ground Floor.—On the ceiling of the Vestibule is the tent of the Empress of China (1900).

The Salle Turenne (r.), the former officers' refectory, now devoted to the *Colours of French Regiments* from the First Republic to the present day (visitors remove their hats), and to *Souvenirs of the Empire and its Marshals.* On the walls are frescoed plans of towns captured during the Flanders campaign of 1672. On the wall to the right is a portrait of Turenne, ascribed to Lebrun. In Case 5 (r.) is a flag presented to Gen. Augereau after the battle of Arcole, and in Case 6 are flags and standards of the Republican armies. In the centre are a bust of Bonaparte and a bronze group of a Charge of Dragoons. In Case 7 (r.) are the hat worn by Napoleon in the French campaign (1814) and his uniform as general of division worn at Marengo (1800), his famous grey frock-coat, his sword as first consul, and flags and standards of the Imperial armies. Case 18, in the centre, contains weapons which belonged to Napoleon; bronze group of a Charge of Grenadiers (1813), by Richefeu. Case 17 contains four pairs of Napoleon's pistols, richly decorated, and his sabre, and the sword of Stanislas Leczinski. On the right, as we return, are shreds of historic flags, including the ashes of those carried off by Blücher in 1814 and accidentally burnt at Berlin in 1908; trophies from the wars of the Empire; 3rd case, Sword of Murat, King of Naples; 4th case, Marshals' batons; a model of the Vendôme column; in the last desk case, keys of Milan surrendered in 1796. Cases 8 and 9 (r.) contain trophies from the wars of the Empire. In the centre are a model of the Vendôme Column (p. 6) and a cuirass found at Waterloo. At the end of the room are four figures of cavalrymen.

The Salle Detaille, to the left of the vestibule, once the soldiers' refectory, and formerly known as the *Salle Bugeaud*, contains works and souvenirs of the military painter *Edouard Detaille* (1848–1912), which conceal the frescoed plans of towns captured in 1667. The chief paintings are the

Departure of the volunteers (1792), with an interesting reconstitution of the Pont-Neuf quarter; the funeral of Gen. Marceau at Altenkirchen, 1796; Gen. Lasalle leading a charge of cuirassiers (painted in 1912); Napoleon reviewing the troops after Jena (1806); the 'Chant du Départ,' a large symbolical composition; the First of January, 1806; the Death of Commandant Berbegier at St-Privat (Aug. 18th, 1870); Portrait of Detaille as a sub-lieutenant in the Chasseurs à Pied, by *Lemeunier*; the Barricade in the Rue du Petit-Pont (July 29th, 1830); Review of the regiment of Guides on the terrace of St-Germain; the Burial of Gen. Danrémont before the breach at Constantine (Oct. 12th, 1837). In the centre is a bronze bust of Detaille, by *Bernstamm*. The glass cases contain a fine collection of military uniforms and headdresses used as models by Detaille.—We return to the vestibule and ascend the staircase.

First Floor. The SALLE LAFAYETTE, facing us, contains souvenirs of Gen. Lafayette (1757–1834).

The VESTIBULE contains small equestrian figures of Marceau and Hoche, by Clésinger.

SALLE LOUIS XIV (l.). Memorials of the *Ancient Monarchy*. Joan of Arc's banner, an embossed steel plaque of her, by Busson, and an equestrian statue by Legrain (1st Bay); the Duke of Burgundy's quiver, Louis XIV's saddle-cloth, and the cannon-ball which killed Turenne; the chair used by the Comte de Fontaine at Rocroi and the cuirass of Marshal d'Estrées (2nd Bay); model of a 74-gun battleship of the time of Louis XV (3rd Bay); the 'Pièce des Princes,' an Italian cannon (1792) given to the Comte d'Artois (afterwards Charles X), Louis XVI's sword, and a toy cannon belonging to Louis XVII (4th Bay); model of the Hôtel des Invalides (before 1757), and portraits of governors (5th Bay).

The SALLE NAPOLÉON (to the right of the vestibule) illustrates the *First Republic* and the *First Empire*. In the 1st Bay are Clésinger's equestrian statue of Kléber; Mameluke accoutrements, and a collection of hand-painted cardboard silhouettes representing the uniforms of the Republic and First Empire. In the 2nd Bay are souvenirs of Lannes and Kellermann, and a case of 17–18th cent. miniatures. The 3rd Bay contains a cuirass and other objects found on the field of Waterloo. In the 4th Bay are personal souvenirs of Napoleon: his saddle, campaigning furniture, and camp-bed, and his favourite bench at St. Helena; the 5th Bay contains the stuffed skin of his white Arab horse, Vizir, the standard which he flew on his return from Elba, six *Busts of Napoleon at various ages, by Eugène Guillaume, and relics from Longwood and his tomb at St. Helena. In the

centre are the death-mask and the cast of his hand modelled at St. Helena; and the belt which he wore at Waterloo. On the right of the door are souvenirs of the King of Rome (Duc de Reichstadt).—We return to the vestibule, follow the corridor (l.) and ascend the staircase to the right.

Second Floor. In the VESTIBULE (l.) are cases of uniforms of the Restoration and two scenes at the camp of Châlons in 1865–66, by Eugène Bellangé.

SALLE AUMALE (r.) *Algeria, Morocco, and the Colonies.* 1st Bay: Bust of the Duc d'Aumale, by Gérôme, and mounted figures of an Algerian spahi and kaïd.—2nd Bay: The Dey of Algiers' clock and Abd-el-Kader's prayer-book.—In the 3rd bay, weapons of Samory, a rebel chief of the Southern Sudan, and the flag of Behanzin, king of Dahomey; in the 4th, a mounted Targui (scout of the Tuareg); in the 5th, state costume of the Emperor of China, and Annamite and Chinese costumes.

The SALLE MACMAHON (to the left of the vestibule) illustrates the period 1815–1870, including the wars in Spain, the Morea, Mexico, and the Crimea, and the sieges of Antwerp and Rome, as well as the beginning of the Franco-Prussian war. In the second bay is a collection of cardboard silhouettes of the uniforms of 1845–48.—We return to the top of the staircase.

On the left the SALLE CHANZY illustrates the *Franco-Prussian War* (1870–71). On the right, sketches by Alphonse de Neuville and Detaille; 'The last cartridge at Champigny,' fragment of a panorama by Detaille and de Neuville, National Defence, another fragment of a panorama by Gervex and Stevens; Presentation of colours at Longchamp, 1880, by Detaille.

The CORRIDOR (Galerie Niox), with the SALLE DES MÉDAILLES ET DÉCORATIONS and SALLE CHARLEMAGNE on its farther side, contain decorations of various countries, and figures illustrating the history of military equipment from the earliest times to the present day.

The **Galerie des Plans-Reliefs** (adm., see p. 243), reached from the 3rd floor of this side of the Musée de l'Armée, contains 75 relief models of fortresses in a long series of rooms. The collection was founded by Louvois and is of great historical interest. Note-taking, sketching, etc., are forbidden.

21. THE CONSERVATOIRE DES ARTS ET MÉTIERS.

MÉTRO stations: *Arts-et-Métiers* (line 3) at the S.E. corner of the building; *Réaumur-Sébastopol* (lines 3 and 4), on the W. side of the square.—TRAMWAYS and OMNIBUSES, see Appx., pp. 1–8.

ADMISSION. The *Museum Galleries* are open free on Tues., Wed., Thurs., and Sat. 12–4, on Sun. 10–4. The *Library* is open daily (except Mon.) 10–3 and 7.30–10 (Sat. 11–4 and 7.30–10). The rooms with the specifications of *Patents* and *Trade Marks* (see p. 254) are open daily (except Sun. and holidays) 12–4.—LECTURES (adm. free) on applied science are given on winter evenings.—GUIDE AND PLAN, 1 fr. 50 c.; SECTIONAL CATALOGUE in 6 parts, 1 fr. 75 c. each part (Mechanics and Machinery, 2 fr. 75 c., out of print).

The **CONSERVATOIRE DES ARTS ET MÉTIERS** (Pl. B 74, *F*), the Science Museum of Paris, is situated on the E. side of the Square des Arts-et-Métiers (p. 52), with its principal façade in the Rue St-Martin (p. 51; No. 292). The curator is M. F. Guignard. It occupies the church, cloisters, refectory, and other conventual buildings (restored and enlarged in 1845–97) of the ancient priory of St-Martin-des-Champs, which was founded by Henri I in 1060.

This wealthy priory, presented to the abbey of Cluny by Philip I in 1078, stood outside the city until the building of the fourth city wall at the beginning of the 14th cent. (comp. p. xvi). Card. Richelieu was one of its titular priors. During the Revolution the priory was occupied by the Société des Jeunes Français, an educational institution directed by Léonard Bourdon, and later it became a small-arms factory. In 1798 it was assigned to the Conservatoire des Arts et Métiers, which had been founded by a decree of the Convention in 1794, and here were assembled the collections of Vaucanson and other scientists.

The entrance gateway (1848–50) is flanked with statues of Science and Art, and a second modern portal in the *Cour d'Honneur* is adorned with busts of Coulomb and Chaptal and flanked with statues of (l.) Nicolas Leblanc (1742–1806), by Hiolle, and (r.) Denis Papin (1647–1714), by Aimé Millet. In the right-hand part of the courtyard is a large worm of a still made at Montluçon.

On the right side of the Cour d'Honneur is the *Refectory, a fine 13th cent. building, considered one of Pierre de Montereau's masterpieces. Internally this magnificent hall, 140 ft. by 38 ft., is divided lengthwise by seven central columns of surprising boldness and elegance; the sixteen keystones of the vaulting are carved with foliage and fruit. The hall is now used as the *Library*, with over 40,000 vols. dealing with science and art, and their application to industry. On the E. wall (at the end) are paintings by Gérôme: (l.) Art, with Painting and Design below; (r.) Science, with Physics and Chemistry. At the E. end of the hall (l.) is a beautiful reader's pulpit (13th cent.), entered by a staircase in the wall. Inside the S. doorway is a fine painting of St. Martin by Steinheil; externally this door is one of the finest examples of decorated Gothic and the sole relic of the original cloisters.

A passage on the right of the Cour d'Honneur leads into the Cour des Laboratoires and thence into the courtyard in front of the church (interior, see p. 250), which contains Dalou's monument to Boussingault (1802–87). The 13th cent. portal of the church has been restored and the turret on the right is a modern addition.

Between the library and the church, and built on to the former, are the old lecture-hall (400 seats) and the great lecture-hall (800 seats; fresco portraits of Laurent Lavoisier and Denis Papin). The small lecture-hall (200 seats) and the laboratories are in the S. building adjoining the Rue St-Martin.

We ascend the staircase in the centre of the Cour d'Honneur. On the 1st landing, above the door, are statues of Olivier de Serres and Vaucanson, by Elias Robert, and, between them, a tablet commemorating L. Vaudoyer, the architect of the

restorations. On the right are the works of the clock in the Cour d'Honneur; on the left, meteorological recording apparatus.

The fine double staircase was designed by Antoine. We descend the central flight. Room 1, the vestibule at the bottom, contains pottery, faience, glass, and two 17th cent. halberds. The glazed portico to the right forms the Salle Schneider (R. 3), with a valuable series of models and samples presented by the Creusot works, with a relief-plan of the works and a bust of Schneider, their founder. The left portico leads to a gallery of social economy (friendly societies, thrift societies, trade schools, etc.).

Ground Floor. The vestibule (Room 2) is known as the Salle de l'Echo because words whispered in one corner are distinctly audible in the diagonally opposite corner. In glass cases are various industrial uses for graphite, Gallé glass, and Sèvres ware. Around the room are busts of scientists.

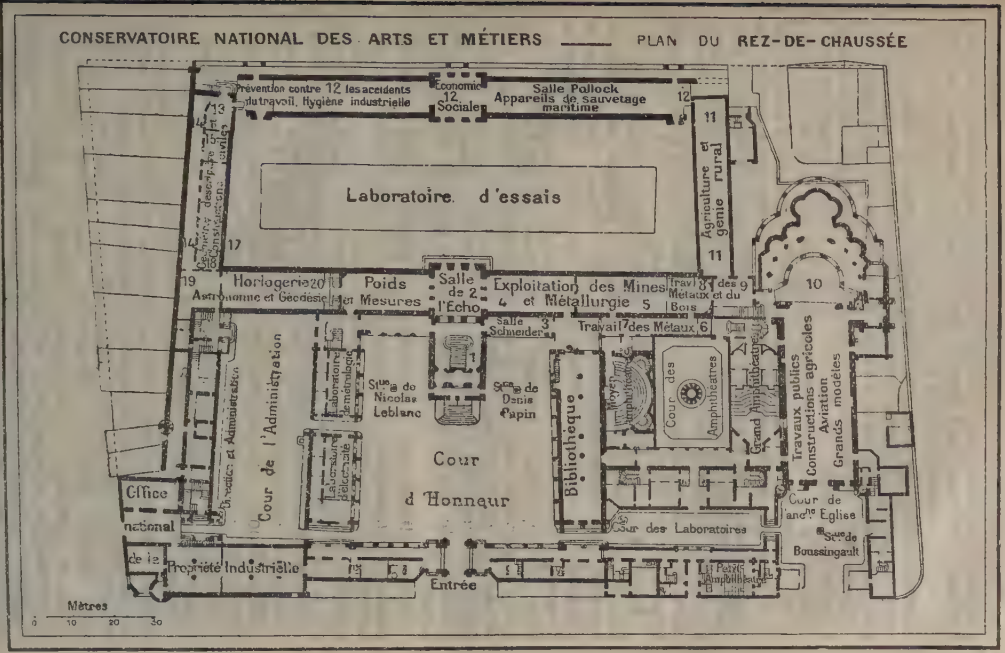
Rooms 4 and 5 (r.). *Mining* and *Metallurgy*. Machinery for the extraction of coal, ores, and petroleum; ores and models of smelting-furnaces; steel cables; statue of Metallurgy by Chatrousse; pyramid of pure nickel. On the walls are geological maps.—Rooms 6 and 7 (parallel with the two preceding rooms, on the right). *Metal Work*. Rollers, old forge, workshop models; artistic work in wrought and cast iron, electrotyping; goldsmith's work, jewellery, chased work; gold-beaters' and metal-workers' shops.—Room 8 (at the end of Room 5). *Metal Work*. Arms, cutlery, pens, jewellery, etc.

Room 9. *Wood Work*. Specimens of timber, forestry products; carpenters', coopers', joiners', and cabinet-makers' tools.—The corridor at the end of the room leads to the—

Church, which contains historic and other machines and apparatus, models, etc.

Architecturally the church belongs to two distinct periods. The aisleless nave with mullioned windows and a wooden roof (adorned, like the walls, with modern paintings) dates from the end of the 13th century. "The E. end of the church, with its girdle of chapels, is perhaps the earliest building in Paris showing the ogival vault. Its decorated style recalls the Transitional buildings of the Beauvaisis rather than those of the Paris district" (Anthyme Saint-Paul).

In the nave: an Ader aeroplane (1893–97); the aeroplane in which Blériot made the first flight across the Channel (1909); the Bréguet aeroplane in which Henri Brégi flew from Fez to Casablanca in 2 hrs. 50 min. (1907); a Marinoni printing press; relief-plans of the Marseilles docks; model of steamboats; dams, locks, bridges, dredgers; the original model for Bartholdi's statue of Liberty (comp. p. 96); mosaic panel of Painting, by G. Martin; Veyron's design for a mosaic:


CONSERVATOIRE NATIONAL DES ARTS ET MÉTIERS — PLAN DU REZ-DE-CHAUSSÉE
Prévention contre les accidents du travail. Hygiène industrielle
Economie Sociales
Salle Pollock Appareils de sauvetage maritime
Laboratoire d'essais
Agriculture et génie rural
Horlogerie Astronomie et Géodésie
Poids et Mesures
Salle de l'Echo
Exploitation des Mines et Métallurgie
Travail des Métaux et du Bois
Travail des Métaux
salle Schneider
Cour de l'Administration
Bureaux et Administration
Laboratoire de Métrologie
Laboratoire Électricité
Salle Nicolas Leblanc
Salle Denis Papin
Cour d'Honneur
Bibliothèque
Moyen Amphithéâtre
Cour des Amphithéâtres
Grand Amphithéâtre
Travaux publics Constructions agricoles Aviation Grands modèles
Cour de l'ancienne Eglise
Salle Boussingault
Office national de la Propriété Industrielle
Entrée
Cour des Laboratoires
Petit Amphithéâtre
Mètres
0 10 20 30

the City of Paris welcoming the Nations in 1910; chassis of a Hotchkiss motor car. At the E. end are statues of Gramme, by Math. Moreau, and Pascal, by Cavallier; products of the St-Gobain mirror-factory; and Foucault's pendulum for demonstrating the rotation of the earth (comp. p. 163). The apse contains Cugnot's steam-carriage (1770), velocipedes, and bicycles.—We return to R. 9 and turn to the right.

Room 11. *Agriculture.* Machinery; pictures of various breeds of animals; at the end, a plan of a rice-plantation.

Room 12 or Galerie Vaucanson (to the left at the end of R. 11), 260 ft. long, illustrates the *Prevention of Accidents to Workmen and Industrial Hygiene.* In the first section is apparatus for saving life at sea. In the central room are various appliances for safeguarding against accidents, and for rescue work and first aid, and boiler-parts showing defects likely to cause explosions. In the further section is protective apparatus for saws, looms, gearing, etc.

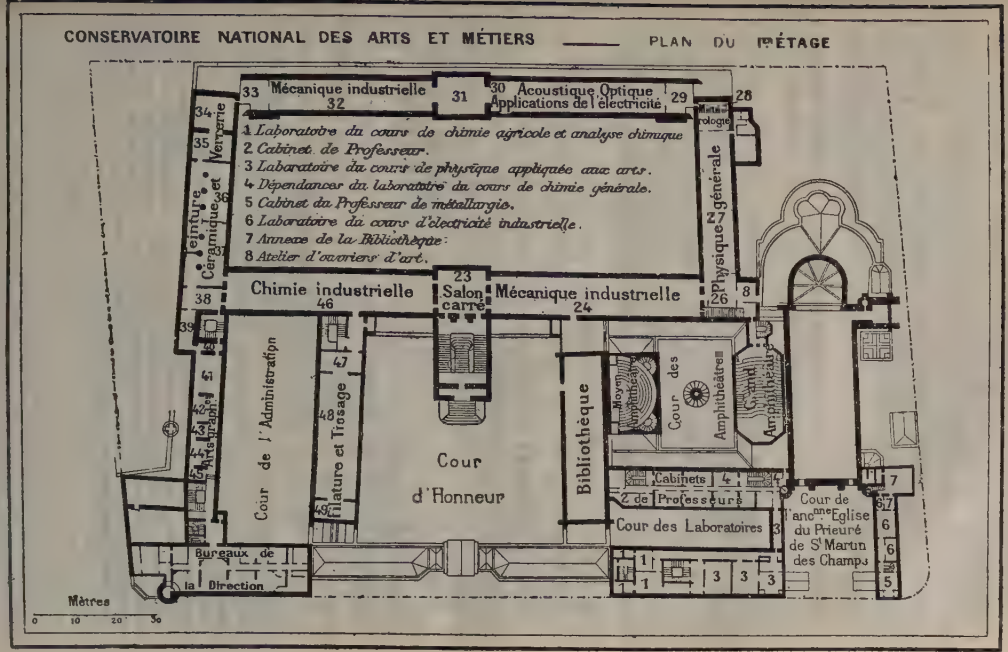
Room 13. *Building Material and Tools.* Cranes, etc.—Room 15. *Carpentry and Building.* Models of various systems of scaffolding.—Room 16. *Stone Cutting and Dressing. Carpentry.*—Room 17. *Geometry. Mechanical Drawing.*—Room 18. *Materials.* Marble; pictures in inlay; glass paving-slabs; locksmith's work.—Room 14 (a long gallery parallel with the last five rooms). *Materials and Models for Public Works.* Drills, scaffolding, bridges, cranes; plans of lime and cement works; sewers; theatrical sets. On the walls are plaster casts, mosaics, faience, and views of factories.

Rooms 19 and 20. *Astronomy. Surveying. Clocks. Mathematical Instruments.* Telescopes, field-glasses; seismograph; heliographs, theodolites; ancient astrolabes and globes; orreries and astronomical clocks; musical clocks; Dutch clock with a procession of figures; chronometers; automata. —We descend the steps into Room 21. *Weights and Measures.* —We now find ourselves back in the Salle de l'Echo.

First Floor. On the landing (r.) are a screen of jade and serpentine and a statue of Isis Unveiled, by Allar.

Room 23 or Salon Central. Lavoisier's laboratory; artists' work as applied to science.

Room 24 (r.). *Mechanics. Railways. Navigation. Motors.* Mills, turbines, steam engines, regulators and other accessories; generators, boilers; locomotives, tenders, cars, brakes, rails, turntables.—Room 26 (with a staircase to the 2nd floor). *Physics. Mechanics.* Calculating machines; laws of gravity; pneumatics.—Room 27 (l.). *Physics.* Hydrostatics, compression of liquids and gases, elasticity, capillary attraction, chemical properties, heat; magnetic apparatus, electricity, magnetos and dynamos, electric


CONSERVATOIRE NATIONAL DES ARTS ET MÉTIERS — PLAN DU 1ER ÉTAGE
1 Laboratoire du cours de chimie agricole et analyse chimique
2 Cabinet de Professeur.
3 Laboratoire du cours de physique appliquée aux arts.
4 Dépendances du laboratoire du cours de chimie générale.
5 Cabinet du Professeur de métallurgie.
6 Laboratoire du cours d'électricité industrielle.
7 Annexe de la Bibliothèque.
8 Atelier d'ouvriers d'art.
Mécanique industrielle
Acoustique Optique Applications de l'électricité
Métrologie
Physique générale
Teinture
Céramique et Verrerie
Chimie industrielle
Salon carré
Mécanique industrielle
Cour de l'Administration
Filature et Tissage
Cour d'Honneur
Bibliothèque
Moyen Amphithéâtre
Cour des Amphithéâtres
Grand Amphithéâtre
Cabinets de Professeurs
Cour des Laboratoires
Cour de l'ancienne Eglise du Prieuré de St Martin des Champs
Bureaux de la Direction
Mètres
0 10 20 30

motors, inductive coils; calorimeters, specific heat; utilization of solar heat; liquid air.

Room 28. *Meteorology.* Barometers, thermometers, hygrometers, anemometers, seismometers.—Room 29. *Acoustics.* Musical instruments, including a harpsichord of 1786, by Joachim Swann. In the further part of the room are two pictures of cyclones.—Room 30. *Physics.* Acoustics, optics (distorting mirrors), electrotyping, telegraphy, telephony, wireless telegraphy.

Rooms 31 and 32. *Machine Tools.* Lathes; turner's work; Vaucanson's chainmaking machine; kinematic and hydraulic tools.

*Rooms 33 and 34. *Ceramics and Glass.* In the 1st part of R. 33, fine enamels and faience panels with Jean Goujon's nymphs; in R. 34, a glass case of biscuit ware.—Room 35. *Glass.* Raw materials, tools, and methods of manufacture.—Room 36. *Ceramics.* Raw materials, tools, and furnaces; porcelain figure of Bernard Palissy; enamels, faience, soft and hard porcelain; large Sèvres bowl with bas-reliefs of various arts and crafts.

Room 37. *Dyeing.* Dyestuffs; bleaching; wall-papers.—Rooms 38 and 39. *Printing.* Engraving; block-making; typewriters.

Rooms 40 and 41. *Engraving* and *Printing.* Lithography. Rooms 42–45. *Photography.* In R. 44 is a bust of Daguerre (1789–1851).—We return to R. 38. Room 46 (r.). *Industrial Chemistry.*

Rooms 47–49 (to the right of R. 46). *Spinning* and *Weaving.* Jacquard looms; Chinese, Indian, and other looms; lacemaking machines; fabrics; Gobelins, Beauvais, and Aubusson tapestry; superb Sèvres vase designed by Nicolle.—We return to R. 46 and, turning to the right, pass again through RR. 23, 24, and 26.

Second Floor (reached by the staircase in R. 26). Room 50. *Hygiene.* Gas and petrol heating and lighting.—Room 51. Heating and lighting. Electrical machinery, dynamometers, etc.—Room 52. Calculating machines.—Room 53. Photographs.—Room 54. Gearing apparatus.

An Experimental Laboratory (apply to the director) is provided for experiments in physics (except electricity and magnetism) and for the measuring and testing of metals, building materials, machinery, and raw materials.

The room containing the Specifications of Patents is at the end of the gallery to the left of the main entrance, on the ground-floor of the N. building adjoining the Rue St-Martin. The room for Trade Marks is to the left of the Cour de l'Administration. Adm., see p. 248.

22. THE BIBLIOTHÈQUE NATIONALE.

Métro stations: *Bourse* (line 3), 300 yds. N.E.; *Palais-Royal* (lines 1 and 7) 600 yds. S.—Omnibuses and Tramways, see Appx., pp. 1–8.

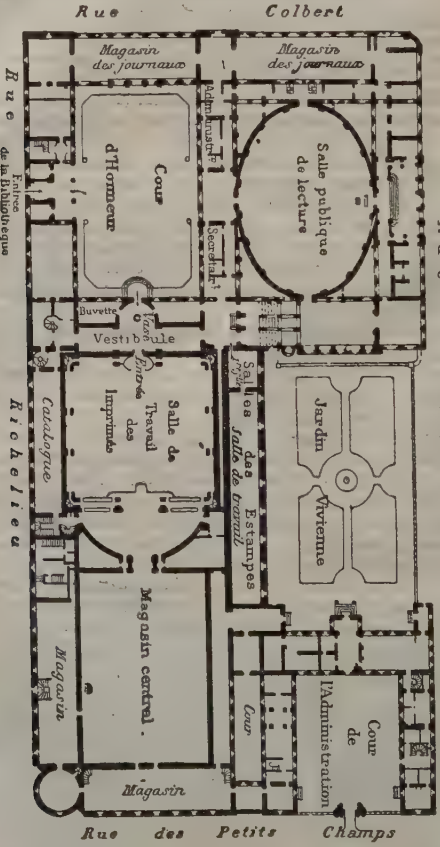
Admission. The *Exhibition Rooms* of the library, where the finest MSS., engravings, books, bookbindings, medals, etc., are shown, are open on Thurs. and Sat., 9–12 and 1.15–4. Temporary exhibitions of bookbinding, printing, etc., are held occasionally (9.30–12 and 2–6; adm., 3 fr., on Sun. 2 fr., on Fri. 5 fr.).—The *Public Reading Room* (entrance Rue de Richelieu, N. of the main entrance) is open without formalities daily (except holidays) from 9 to 4, 4.30, or 5, on Sun. from 9 to 4. Students' rooms, see pp. 257, 260.

The ***BIBLIOTHÈQUE NATIONALE** (Pl. B 64, *C*), formerly known under the names of *Bibliothèque Royale* and *Bibliothèque Impériale*, now ranks with the British Museum in London as one of the two largest libraries in the world (3,600,000 printed volumes). It comprises four distinct departments: (1) Printed Books and Maps; (2) Manuscripts and Documents; (3) Prints and Engravings; (4) Medals and Antiques. The Catalogue of printed books, which already fills 88 volumes, has been compiled only as far as the word Larive-Dupas. The Administrator General is M. P. Roland-Marcel.

The vast buildings, modern for the most part, were erected at various times on the site of the 17th cent. Hôtel Mazarin (a portion of which has survived, see p. 260) and occupy an area of 4½ acres, bounded by the Rue de Richelieu, Rue des Petits-Champs, Rue Vivienne, and Rue Colbert. The block of buildings facing the Rue des Petits-Champs, now the offices of the administrator-general, was the Hôtel Tubeuf, built by *P. Lemuet* in 1635. The fine façade in the Rue Vivienne is interrupted by a garden, at the back of which is seen the Galerie Mazarine (comp. p. 261), a relic of *Mansart's* buildings. The building at the back of the Cour d'Honneur is the restored 18th cent. work of *Robert de Cotte*. The new block behind this includes the new reading room and medal cabinet. At the corner of the Rue Vivienne and Rue Colbert is a figure of Study by *Barrias*.

The Bibliothèque Nationale is in the line of direct descent from the private libraries of the French kings, nearly all of whom were keen book-lovers, though their books were usually dispersed at their death. Charles V was the first to set apart a special room at the Louvre for his books, which numbered 910 according to an inventory made in 1373, but his library was pillaged after his death and the remnant was bought for a trifling sum by the Duke of Bedford (p. xvi) and taken to England. Louis XII (d. 1515), who is usually considered the founder of the present library, removed the books of his predecessor, Charles VIII, to the Château de Blois and added the Pavia and other collections. Francis I transferred the royal library to Fontainebleau (p. 360) and entrusted its management to Guillaume Budé (p. 121), under whose successor, Pierre Duchâtel, a large number of Greek, Latin, and Oriental MSS. were added. Henri IV enriched the library with the 800 MSS. inherited by Catherine de Médicis and removed it to the Collège de Clermont (p. 121). Later moves were to the Couvent des Cordeliers (p. 113), to the Rue de la Harpe, and in 1666 to the Rue Vivienne. The reigns of Louis XIV and Louis XV saw the addition, by purchase or gift, of many private libraries and collections, of which the finest was that of Colbert.

In 1721 the library was moved for the last time to the Hôtel de Nevers (p. 25) in the Rue de Richelieu. The libraries of the religious establishments suppressed under the Revolution enormously enriched the National Library, which since has been continually increased both by gifts and purchases. A decree of 1793 enacted that every printer in France should deposit in the Library one copy (now two) of every book, newspaper, etc., printed by him.



The great gateway in the Rue de Richelieu (see p. 25), facing the Square Louvois, leads to the COUR D'HONNEUR. Under the gateway are statues of Printing by *Labatut*, Calligraphy

by *Coutan*, Engraving by *Jean Hugues*, and the Medallist's Art by *Just Becquet*. Opposite are the offices of the director and secretary.

On the right of the courtyard is the VESTIBULE, the fine Sèvres vase in the centre of which was presented by the French government to the astronomers who observed the transit of Venus in 1874. On the right is a refreshment room. The busts at the end, against the wall of the reading room, are those of former directors.

Opposite is the entrance to the **Students' Reading Room** (*Salle de Travail des Imprimés*), into which visitors may look through the glass door. This fine hall has nine faience domes supported by iron columns and wall-paintings by *A. Desgoffs*. There are seats for 344 readers, who have access to nearly 10,000 books of reference. At the farther end of the hall a hemicycle accommodates the librarians. The upper galleries hold but a very small portion of the central book-store, which is shown only by special permission of the director and holds barely one-third (c. 1,000,000 vols.) of the whole collection.

The Students' Reading Room is open for readers from 9 to 6, but is closed on Sun., holidays, and during the fortnight following the Sun. after Easter. Intending readers must obtain a ticket from the secretary, stating the subject which they wish to study. Foreigners should enclose a recommendation from their ambassador or consul.—Sticks and umbrellas must be left in the cloak-room (no charge).

Both in the public reading room (p. 255) and in the students' reading room the reader as he enters receives a 'bulletin personnel' on which he writes his name and address. Applications for books are made on other forms which are handed to an assistant. When the reader returns the books the 'bulletin personnel' is handed back to him to be given up at the exit. No books are given out within an hour of closing time. A special table is set apart for the consultation of rare and valuable books in the 'reserve.' In the students' room for medals and antiques ticket-holders are allowed (except on Thurs. and Sat.) to examine objects in the presence of an employé. Visitors wishing to carry papers, books, or portfolios out of any room must obtain a permit from the librarian.

At the left end of the vestibule is the staircase leading to the first floor. The door on the left leads to the secretary's office; that on the right to the print rooms.

The PRINT ROOMS (*Salles des Estampes*; adm. to students 10–4, 4.30, or 5; tickets, see above) contain over 2,500,000 prints, etchings, and engravings. The department was founded by Colbert. The students' room was formerly Mazarin's sculpture gallery and has a ceiling adorned with carved foliage and paintings by *Grimaldi*. The walls are hung with engravings by *Finiguerra*, *Schöngauer*, *Dürer*, *Rembrandt*, and others. The keeper's office has wood-carvings and a table by *Robert de Cotte*.

At the top of the staircase is the entrance (ring) to the department of ***Medals, Engraved Gems, and Antiques** (adm., see p. 255). The collection, which was founded in the 16th cent., contains c. 250,000 medals and coins, and many cameos, intaglios, and other antique, mediæval, Renaissance, and modern works.

Galerie des Donateurs (*Salle des Colonnes*).—Round the walls from l. to r. Behind an engraver's bench is Case 1. Egyptian statuettes and amulets. Cases 2 and 3. Caylus collection of Greek and Roman bronzes and terracottas; between the two is the *Caillou Michaux, a sacred Babylonian meteoric stone (baitulos) of the 12th cent. B.C. Cases 4, 5, and 6. Greek and Roman bronzes and terracottas. Near the door, 857. Roman bronze head (late Republican period); 42. Headless statue of a Greek dancing girl.—Left row of table cases (beginning at the entrance): 1st Case, Italian Renaissance *Medals; 2nd Case, Flemish and German medals, including specimens by *A. Dürer* and *Peter Vischer*, and *Plaquettes of the 15–18th cent.; 3rd and 4th cases. Larger medals, French 18th cent. medals.—Right row of table-cases (as we return): 1st Case, Antique rings and jewellery, including, *118. Gallic gold torque from St-Leu-d'Esserent (Oise); fibulæ; 284. Celtic spoon from the Côtes-du-Nord; 114. Etruscan gold collar, with the Rape of Thetis. —2nd Case, Intaglios, modern, Græco-Roman, and Gnostic. —3rd Case. Modern French medals.—4th Case. Chaldæan cylinders, scarabs, Himyaritic, Sassanid, and Oriental seals; at the back, Græco-Roman portrait intaglios: 2077. Cicero, 2101. Caracalla, in the middle ages considered to be St. Peter; early Christian intaglios: *2167ter. Crucifixion.—5th Case. Hittite seals; Græco-Roman intaglios: 1526bis. Medusa, *1815. Achilles playing the citharon, both signed Pamphilos.—By the windows, Upright case, Valton collection of Renaissance medals; table-case of French coins from Gallic times to the present day; Pauvert de la Chapelle collection of cameos and intaglios (*163. Medusa, signed by Diodotos); Cases of foreign coins and tokens.

Salon du Grand Camée.—The central case contains the most precious objects in the museum. Upper part (l. to r.), One of Charlemagne's (?) chessmen representing a Hindu king on an elephant; 113. Etruscan gold necklet; 309, 310. Busts of Constantine the Great, of which the former was once the head of the cantor's wand at the Sainte-Chapelle; 94. 'Patère de Rennes,' a Roman gold cup found in 1774; 96, 97. Merovingian chalice and paten (6th cent.), from a hoard found at Gourdon (Saône-et-Loire); **264. 'Grand Camée' from the Sainte-Chapelle. This, the largest antique cameo known, represents the Apotheosis of Germanicus, with Tiberius and Livia; first mentioned in 1341, it was remounted in 1912.—373. Sardonyx nef from St-Denis; 2089. Aquamarine intaglio of Julia, daughter of Titus, one of the best glyptic portraits extant; it was probably sent as a gift from the Byzantine court to Charlemagne; **234. Sardonyx head of Augustus from St-Denis; *379. Cup of

Chosroes I or II, king of Persia c. 600 A.D., likewise from St-Denis; gold medal of Eucratides, king of Bactriana (c. 170 B.C.), the largest antique gold coin known (c. 5½ oz.); 276. Claudius and Messalina in a chariot drawn by sea-monsters; *368. Cup of Mithridates or of Ptolemy Philadelphus, a sardonyx carved with the mysteries of Ceres and Bacchus; *623. 'Vase des Saisons,' a phial of blue glass paste, with white reliefs of the Horæ.—At the back of the case are portrait busts in sardonyx: 312. Julian, 233. Augustus, 298. Annius Verus; 243. Gallic gold bracelet from the Eure; 220. Alexander the Great, *265. Apotheosis of Germanicus.—Lower shelf, starting from the left end: Antique cameos, 1. 'Jupiter de Chartres,' presented to Chartres Cathedral in 1367 by Charles V and taken thence in 1578; 27. Dispute of Athene and Poseidon; 12. Juno of Argos; 40. Apollo and Marsyas; 42. Venus with a mirror. —277. Messalina and her children.—953. Alfonso d'Este of Ferrara and his wife.—Byzantine and Oriental cameos: 360. King Sapor the Sassanid vanquishing the Emperor Valerian; 366. Shah Jehan killing a lion.

Round the room (r. to l.): 189. Cylix of Arcesilaus, king of Cyrene; case of cameos and intaglios by *Jacques Guay* (18th cent.), including: *944. Seal of Louis XV, with portrait of Mme de Pompadour; behind are two cases of Greek vases. On the right, *Throne of Dagobert, on which the kings of France were crowned, a Roman curule chair of bronze, with arms and back added in the 12th cent. by the Abbot Suger (p. 400). Case VII. *Evangelistary covers adorned with ivory and precious stones (from the 8th cent. onwards) and *Consular diptychs (*40. Diptych of Anastasius, consul in 516, from Bourges). Case VIII. Ivory diptychs, triptychs, and chessmen; Oriental metal-work and jewellery. In front, jewellery and scabbard from the tomb of Childeric I (d. 481) at Tournai. Case IX. 5. Bust of a child, attributed to *Donatello*; *Bust of a girl, in relief, by *Mino da Fiesole*; 6. Silver embossed coffer of Franz von Sickingen (1481–1523); 17. St. Anthony, wood relief by *Lucas van Leyden*. Case II. *Silver hoard from the temple of Mercurius Canetonensis, found in 1830 at Villeret, near Berthouville (Eure); including silver figurines and vessels of the 2nd cent. B.C. and others of the best Greek period; 2875. Two large silver chargers, known as Hannibal's shield and Scipio's shield; the latter represents the return of Briseis to Achilles. In the corner, Case III. Antique bronzes, 428. Satyr with a syrinx, *689. Eponina, a Gallic heroine, seated on a mare followed by its foal (Gallo-Roman), 815. Fighting hero (Hellenistic). Case IV. Vase of Queen Berenice (230 B.C.) from Benghazi, 1287. Etruscan mirror, 363. Mercury sur-

rounded by divinities, set with bells and cornucopiæ, a votive offering found at Orange in 1834. In front, Case XII. Jewels and cameos of the middle ages and Renaissance: 439. Golden box-cover, with a figure of Louis XII; 938. Diane de Poitiers.—*222. Red-figured amphora, signed Amasis, with the dispute of Athene and Poseidon.

Salle de Luynes.—In the centre, Hellenistic torso of Venus Anadyomene, in Parian marble. Wall-case IV (r.): 450. Bronze figure of Aristæus carrying a ram. Wall-case V (l.): Ancient arms and armour, including a Moorish sword, said to have belonged to Boabdil, last Moorish king of Granada (late 15th cent.); 364. Dish of Chosroes II (6th cent. A.D.); 2023. Bronze helmet from Herculaneum in the form of a Phrygian cap. Central case I. 227. Cameo of Achilles or Seleucus Nicator; 145. Melampus healing the daughters of Prœtus; 550. Sassanid fibula ornamented with garnets; 513. Gallic bracelet from Aurillac. Other cases contain coins of Rome and her colonies; in the farther right-hand corner is a map of France on which coins are arranged according to provinces.

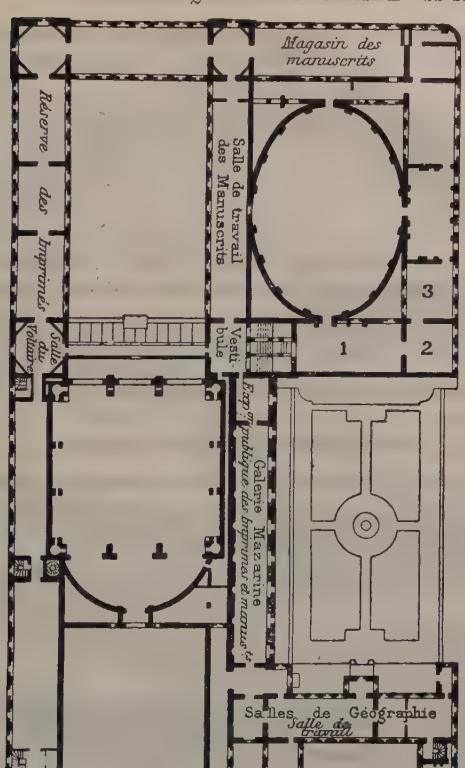
Round the room are some fine pieces of 18th cent. furniture: on the left; a cabinet by *Cressent*, surmounted by a bust, by the same artist, of Louis d'Orléans (1703–52), son of the Regent; two cabinets of Coromandel lacquer mounted by *Boulle*; at the end, three commodes by *Slodtz*, surmounted by a Roman bronze bust with ivory eyes, behind which is Case III, with black-figured and red-figured Greek vases, bequeathed by the Duc de Luynes in 1862, including 254. Apotheosis of Heracles, and 202. Heracles and Geryon.

Returning through the two previous rooms we descend the stair to the 1st landing, and ascend to the *Vestibule* opposite, in which is the original model of Houdon's statue of Voltaire (p. 8).

The Manuscript Students' Room (r.) is open to students at the same hours as the public reading room (p. 255); tickets, see p. 257. The library possesses no fewer than 110,000 vols. of MSS., 10,000 of which are illuminated. The collection comprises Oriental (25,000 vols.), Greek (4960 vols.), Latin (21,544 vols.), and French MSS. (45,000 vols.), MSS. in other modern languages (4000 vols.), MSS. dealing with the history of various French provinces (2530 vols.), and miscellaneous MSS. (8000 vols.).

On the left are the **Exhibition Rooms of MSS. and Printed Books,** comprising a small room (once the bedroom of Mazarin), and the *Galerie Mazarine*.

1st Room.—In the centre, *Titon du Tillet*, the French Parnassus, bronze group of leading 17th cent. authors and artists (1721). On the walls, Gobelins tapestries after *François Ehrmann*. To the left, golden book presented by the women of Russia to the women of France (given to the library by Mme Carnot).



1. *Galerie des Donateurs.*
2. *Salle du Grand-Camée.*
3. *Salle de Luynes.*

Galerie Mazarine.—This finely-proportioned room, built by *Fr. Mansart*, and with a ceiling painted by *Romanelli* of Viterbo, takes its name from the famous Cardinal (p. 132).—

The cases on the right of the gallery are devoted to temporary exhibitions of bookbinding, book-printing, etc. At present (1926) they contain examples of modern European book-printing, arranged according to countries. Between the cases are busts of benefactors of the library. Left side: Case 1. Mediæval and Renaissance art: Diane de Poitiers's fan; the 'Sobieski Vase' of silver-gilt and ivory, with a relief of the Battle of Vienna (1683); Limoges enamel plate by *Jean Courtois*; bas-relief by *Ligier Richier*; ivory olifants; etc. Case 2. Top shelf, 12th cent. drinking-horn; bottom shelf, carving set with the arms of the Duchy of Burgundy. Cases 3 and 4. Renaissance bronzes. Case 5. Oriental bronzes. Case 6. Astronomical instruments: globes, compasses, sundials, and astrolabes.

The Geographical Rooms (not open to the public), at the end of the Galerie Mazarine, retain a ceiling by *Simon Vouet* and fine 18th cent. sopraporte. The geographical collections, with c. 300,000 French and foreign maps, form a section of the printed books department. The reading room, in the N. wing of the offices, contains Mentelle's globe and other curiosities.

23. THE MUSÉE CARNAVALET.

Métro station: *St-Paul* (line 1), ¼ m. S.W.—Tramways and Omnibuses, see Appx., pp. 1–8.

Admission. The museum is open daily (except Mon. and holidays) from 10 (12.30 on Tues.) to 5 (to 4 in winter); adm. free on Sun. and Thurs., on other days 2 fr. Admirable short descriptive guide (1926), 2½ fr.

The ***MUSÉE CARNAVALET** (Pl. R 76, *F*), or *Musée Historique de la Ville de Paris*, situated at the corner of the Rue des Francs-Bourgeois and Rue de Sévigné (see p. 45), is a highly important collection illustrating the history of Paris, more especially during the Revolution. The curator is M. J. Robiquet.

The museum is housed in the Hôtel Carnavalet, a fine old mansion begun by *Pierre Lescot* in 1544 for Jacques des Ligneris, president of the Parliament, and adorned with charming sculptures by *Jean Goujon*. In 1546 Lescot and Goujon were summoned to the Louvre, and the completion of the building was entrusted to Jean Bullant, and the sculptures to Goujon's pupils. The original mansion comprised only the main building at the back of the courtyard (restored) and the ground-floors of the other three sides. It was altered in 1660 by *Mansart*, who added the upper story on three sides of the courtyard and built the present façade. He retained, however, the 16th cent. gateway, with Goujon's sculptures (on the keystone, a winged figure of Abundance standing on a globe which was later carved into a carnival mask, in punning allusion to Carnavalet; on either side, a lion couchant in bas-relief). The mansion was enlarged in 1905–14 by the addition of an annexe in the Rue de Sévigné and another wing has been added in the Rue Payenne (1923–25).—The name Carnavalet was derived from the Breton family of Kernevenoy, the second owners of the mansion.

Mme de Sévigné lived here from 1677 till her death in 1696; her apartments, which were shared by her daughter Mme de Grignan, and her uncle the Abbé de Coulanges, were on the first floor (now RR. 46–51, 58–60, and 42).

Umbrellas and sticks must be given up in the cloak-room (no charge), on the right of the gateway. The bronze statue

of Louis XIV in the centre of the courtyard is a masterpiece by Coysevox.

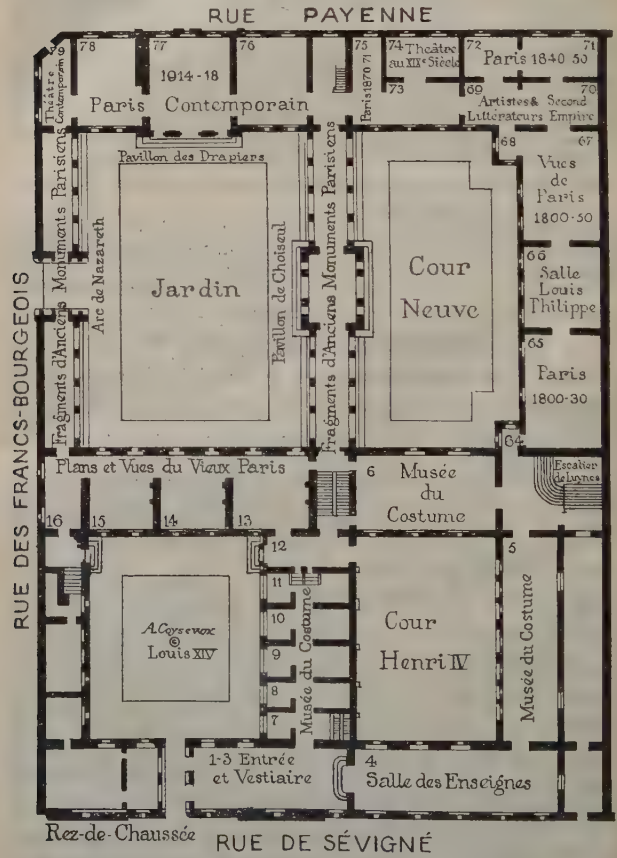
Admirable SCULPTURES adorn the four sides of the courtyard. On the main building (opposite the entrance): Four large bas-reliefs of the Seasons, with the corresponding signs of the zodiac, executed c. 1550 by or under the direction of *Jean Goujon*.—Right Wing: Keystone masks by *Maître Ponce*; above the small door, a modern bas-relief (in imitation of the old relief opposite) of Recumbent figures holding palms, by *Gaudron* and *Pascal* (1870); on the 1st story, bas-reliefs of Juno, Hebe, Diana, and Flora, by *Van Opstal* (1660), with the symbols of the Four Winds above.—Left Wing: archivolt masks by *Maître Ponce*; above the door, a bas-relief of Recumbent figures holding torches, by *Jean Goujon*; on the 1st story, the Four Elements, bas-reliefs of 1660.—Entrance Side: on the gateway arch, admirable figures by *Jean Goujon*, with Authority between two figures of Fame on the keystone above.

Hurried visitors should walk rapidly through the right wing of the ground floor and ascend to the first floor (R. 39). From the cloak-room (RR. 1–2), we enter R. 3, on the left of which is a wine-merchant's sign from the Rue des Blancs-Manteaux. We ascend the steps in front.

The SALLE DES ENSEIGNES (R. 4), with a fine old wrought-iron screen, contains a good collection of shop and tavern signs and sculptures or architectonic fragments. Left: 'A la Truie qui File' (the spinning sow), 'A l'Orme St-Gervais' (the elm of St-Gervais, p. 39), 'Au Dragon' (with a terracotta horseman); bas-relief (end of 18th cent.) from a house in the Rue Vauvilliers. Right: between the windows, four bas-reliefs by Adam le Cadet (18th cent.); a gilt sign ('Au Griffon'); wrought-iron brackets with signs ('A l'Etoile'; 'Aux Trois Rats,' from a cheesemonger's). At the end of the gallery is a large gilded lead figure of Victory from the Fontaine des Palmiers in the Place du Châtelet (p. 35). In glass cases are a wooden statuette of a vinegar seller, a model of a diligence, etc.

The **Salles du Costume Parisien** occupy RR. 5–12. ROOM 5 is devoted to costumes of the 18th century. On the right are two cases of fans, combs, etc. The Gobelins tapestries of military scenes (1763) are from the series of 'Convois Militaires de Casanova.' We cross the vestibule of the Escalier de Luynes, a reconstruction of the staircase of the demolished Hôtel de Luynes (p. 148).—ROOM 6. Costumes from the Directory to the end of the Second Empire (1798–1870).—We turn to the left at the end to reach a series of small rooms.—ROOM 12. Trunk belonging to Marie Antoinette when Dauphine; wax dolls in 18th cent. costumes.—ROOM 11. First Empire costumes and lace.—ROOM 10. 18th cent. costumes and lace; fashion-plates of the 17–18th centuries; ROOMS 9 and 8. 17th cent. costumes; at the entrance to Room 7, wrought-iron sign 'A l'Enfant Jésus.'—ROOM 7. Set of plates of Parisian trades. We retrace our steps to R. 12 and bear to the left.

The next three rooms, used by the Comte de Grignan, son-in-law of Mme de Sévigné, during his sojourns in Paris, are occupied by **Plans and Views of Old Paris.** Room 13.



Chimney-piece from a provincial château (16th cent.) with the arms of Des Ligneris (p. 262). Relief-plan of the Ile de la Cité (c. 1500) by Fr. Hoffbauer (1839–1920), presented by Mr. Rodman Wanamaker.—Room 14. Models of old

quarters of Paris; the Route de la Révolte at Neuilly at the time of the accident to the Duc d'Orléans (p. 69); the bridges of Paris under Napoleon I; the Hôtel de Sens (p. 40) and its environs; etc. Copy (1900) of a tapestry map of Paris (1540).—Room 15. *Model of the Palais-Royal (1843). Views of Paris in 1800–80; chess-board with the principal monuments of Paris.—From Room 16, which contains a tympanum from the Hôtel de Maillé and a bas-relief from a fountain in the Rue Popincourt, we ascend the staircase to the first floor.

The series of rooms round the W. half of the first floor (RR. 17–38) illustrates the **Topography of Paris** from the 16th to the 18th century. The topography of the 19th cent. is dealt with in the corresponding ground floor rooms (p. 272). —Room 17. Doors from a house in the Rue Lacépède (16th cent.); painted panels from Nos. 7–9 Rue de Sévigné (17th cent.); engravings of Paris by *Zeemann* (1640–50).—R. 18. On the right, Views of Paris by *A. de Verwer*, etc. On the left: *Procession of the League in the Place de Grève (p. 35), of the school of *Pourbus* (1590); the Cimetière des Innocents (p. 31) in the 16th cent.; View of the Seine and the Tuileries c. 1650. The glass cases in this and the following rooms contain contemporary engravings.—R. 19. On the left, Place Royale, c. 1655; Right: Pont de la Tournelle in 1630; Place de Grève in 1720.—R. 20. On the left, The Seine and the Tuileries, and, opposite, the Louvre, by *A. de Verwer*; the Petit-Pont on fire (1718), by *Oudry*; the Place Dauphine and Pont-Neuf, after 1663. —R. 21. Woodwork from the chapel of the old Hôpital de la Pitié (comp. p. 130).

To the left of the passage (22) is the Salon de Mazarin (R. 23), with richly painted and gilded woodwork, brought from the 17th cent. Hôtel Colbert de Villacerf at 23 Rue de Turenne (p. 45).

The Première Salle Dangeau (R. 24), with its damaged woodwork and ceiling-painting (Sunrise, by *Perrier*), is the former bedroom of Dangeau, Louis XIV's historian, from his mansion in the Place Royale (p. 44). Fine old tapestry after *Lebrun*. On the right, *Parrocel*, Arrival of the Turkish ambassador at the Tuileries, 1721.

The Seconde Salle Dangeau (R. 25), or *Salle de la Ligue*, is the dining-room from the Hôtel Dangeau. The ceiling by *Lebrun* (restored) represents Olympus, Mercury presenting Hebe to Jupiter, and the Muses. On the walls are general views of Paris and its Environs, by *C. L. Grevenbroeck* (c. 1740); the Place Dauphine, with the original statue of Henri IV (p. 97), by *Lallemand*. In the right window-case, Tin-types by *Chevalier*.

The Salles de Conflans (RR. 26–29) are adorned with woodwork from the Château de Conflans-Charenton (p. 90), the former palace of the archbishops of Paris.—R. 26. Views by *J. B.* and *Nicolas Raguenet* (1750–60), including (r.) the Pont-Neuf and the Samaritaine.—R. 27. *Hubert Robert*, Demolition of the houses on the Pont au Change (l.) and on the Pont Notre-Dame (r.) in 1786; views by *Grevenbroeck*; cases of sketches by *Gabriel de St-Aubin*; the Petit-Pont on fire (1772), by *Génillion*.—R. 28. *Hubert Robert*, Centring of the Pont de Neuilly (1772), Bains d'Apollon at Versailles, Fire at the Palais-Royal opera-house (1781). Paintings by *Demachy*, and drawings by *G. de St-Aubin*.—R. 29. Views of the Seine by *A. J. Noël*, pupil of J. Vernet; 'Montgolfier' chairs. In the stair-well, tapestry with the arms of France.

Room 30. Drawings by *A. Demachy* and *J. B. Lallemand*.—Room 31. Woodwork from a house in the Rue Laffitte, demolished during the prolongation of the Boul. Haussmann. *Hubert Robert*, Demolition of the Eglise des Feuillants (c. 1807), Fire at the Hôtel-Dieu (1772).

The Salles de Fersen (RR. 32–37) contain *Woodwork from the Hôtel de Breteuil, at 17 Rue de Matignon (demolished 1923). This mansion was the home of Count Axel de Fersen, the Swedish nobleman who drove the coach of Louis XVI and his family in 1791 in their unsuccessful attempt to escape from Paris.—RR. 32–33 (boudoir). Terra-cotta statuettes (Revolutionary allegories), by *P. Chinard* (1756–1813).—R. 34 (bedroom). Paintings by *Antoine Demachy* (1723–1807). On the chimney-piece, Decimal clock of 1795. By the windows: Views of the Barrières (toll-gates) of the wall of the farmers-general (1784).—R. 35 (grand salon). Water-colours by the *Chevalier de Lespinasse* (1734–1806); Louis-Seize clock representing the Samaritaine (p. 98); another decimal clock.—R. 36. *Boilly*, Pont-Royal (painting on glass); *Châtelet*, Night-fête at the Petit Trianon (1781).—R. 37 is the salon-rotonde from the ground floor of the Hôtel de Breteuil.—Room 38 contains drawings by *Norblin de la Gourdaine* (1745–1830): The Champs-Elysées; the Tuileries (c. 1808). We have now reached the landing of the Escalier de Luynes (p. 263), the upper part of which is adorned with fresco portraits of distinguished members of the Luynes family, by *Brunetti* (1748). These were transported here after the destruction of the Hôtel de Luynes (p. 148).

Salles de la Révolution. Salle Louis XVI (R. 39): On either side of the door are fans with revolutionary scenes. In the recess (l.; R. 40) are prints relating to the first years of the Revolution, on hangings of old Jouy canvas (Federation model). On the left side of the gallery is a fine water colour

(Preparation for the Fête de la Fédération, p. 158) by *Charles Le Guay*; glass cases with portraits of Bailly and Roucher, porcelain of the Revolutionary period, etc. At the end are portraits of the youthful Lafayette and of Louis XVII, and a bust of Mirabeau. On the right, bust of Bailly, first mayor of Paris; portrait of Franklin, by *Duplessis*; several white flags with the fleur-de-lis; Louis XVI in coronation robes, by *Duplessis*. In the glass cases on the right (starting from the entrance): 1st case, Souvenirs of women of the Revolution: Mme Roland, Théroigne de Méricourt, etc.; 3rd case, Sword, sash, and epaulettes of Lafayette; 4th case, Portraits of Necker, Mirabeau, Philippe-Egalité, etc. Central Case 1, Souvenirs of Marie Antoinette: her fan and spinning-wheel; her bust in 'biscuit de Sèvres,' and a medallion of the Princesse de Lamballe; Case 2, Copy of the accusation of Louis XVI, used by his advocate De Sèze; cups with portraits of the king and queen; autographs of the Princesse de Lamballe, Abbé Edgeworth, Mirabeau, etc.; Case 3, Valuable bindings of the Revolutionary period; the Constitution of 1793 bound in human skin; valuable Sèvres porcelain of the period.—We pass through the small R. 41 (coloured engraving by *Debucourt*) to enter—

Room 42, once the boudoir of Mme de Grignan. The cassetted ceiling is from Nos. 7–9 Rue de Sévigné. The cases contain the Fabre de Larche collection of Revolutionary souvenirs; in the right-hand case, ear-rings 'a la guillotine.' We turn to the right.

Salle de la Bastille (R. 43). On either side of the door, Taking of the Bastille, painted by *Thévenin* and by *Singleton*. On the right, Chest with medallions of the Fall of the Bastille; in the window-cases: Case 1, Sabres of the captors of the Bastille; Case 2, Portrait of Palloy, who carried out the demolition of the fortress. On the right of the fireplace, *Vestier*, Portrait of Latude (p. 23), below which are the ladder and the tools used by him in effecting his famous escape. By the left window, model of the Bastille cut out of one of its stones by Palloy. Central case: 'Lettres de cachet,' one ordering imprisonment, the other release; inkstand of Camille Desmoulins, etc.

Salle de la Convention (R. 44). In the entrance, caricatures, by *Gabriel*, of notables of the Revolution. To the right, Couthon's mechanical chair; drawings by *Hubert Robert* during his imprisonment at St-Lazare (p. 53) and Ste-Pélagie (p. 116). By the windows, furniture with revolutionary emblems; popular bust of Marat, set up at various cross-roads in 1793. On the next wall, Portraits of Bailly, Danton, Robespierre, Marat, André Chénier; Lucile Desmoulins, by *Boilly*; 'Festival of the Supreme

Being' at the Champ de Mars, by *Demachy*. Glass case with souvenirs of Danton, St-Just, and Robespierre. By the left windows, Portrait of the actor Chenard in sansculotte costume, by *Boilly*; plate painted by *Hubert Robert* in prison. Central case, Robespierre's shaving-dish; cup 'à la guillotine,' depicting the execution of Louis XVI.

The Salle du Temple (R. 45) contains furniture, etc., used by Louis XVI and his family during their imprisonment in the Temple (p. 50). In the centre of the room is a relief-plan of the Temple, made before the Revolution. From r. to l., Portrait of Dr. Guillotin and model of the guillotine; above the fireplace, Marie Antoinette's mirror; in the next case, her coverlet and chemise; the King's shaving-dish and mathematical instruments; the game of 'loto-dauphin.' Marie Antoinette's powdering-table and Mme Royale's bed; on the wall above, Louis XVI at the Temple, by *Ducreux*, the 'Widow Capet' at the Conciergerie, by *Kucharski*; the Dauphin, by *Vien*; a jacket worn by Louis XVII. In the table-case on the left, the last order signed by Louis XVI.—Emerging on the landing of the Escalier Sévigné we turn (l.) into Mme de Sévigné's apartments.

Rooms 46–60 are devoted mainly to **Portraits of the 16–18th Centuries.**—Room 46 was formerly the entrance gallery to the apartments of Mme de Sévigné. On the right: 1st case, Mary Stuart, attributed to *Fr. Clouet*; 2nd case, Drawings by *Dumoustier*, *Nicolò dell'Abbate*, *Lagneau*, etc. At the end, wax bust of Henri IV, attributed to *Michel Bourdin*.

The Salon de Mme de Sévigné (R. 47), the drawing-room of the Marquise, retains its original panelling. On the central panel is a pastel *Portrait of Mme de Sévigné, by *Robert Nanteuil*, beneath which is a case with various personal relics (two letters from the Marquise and a piece of her dress). On either side, the Abbé de Coulanges, her cousin (c. 1690), and the Abbé Tournus, by *Restout*. On the right wall, the Comtesse de Grignan (p. 262), by *Mignard*. In the central case, *Drawing of Mme de Brinvilliers, the poisoner, by *A. Coypel*; signatures of La Fontaine and Carnavalet.—The adjoining Petite Salle (R. 48) contains a couch from Mme de Sévigné's house at Vichy, and a copy of Mignard's portrait of her.

The Salon Chinois (R. 49), or *Salon d'Attente*, a delightful example of Louis XV decoration, has lacquered panelling from the Hôtel Lariboisière (Chinese design on a yellow ground), and a large mirror framed in foliage.

The Chambre du Marquis de Sévigné (R. 50), was the bedroom of the graceless son of the Marquise. On the left and in the central case, drawings by *Lancret*, *Pater*, and *Watteau*. On the right, the deacon Pâris (p. 116) at his

loom; 18th cent. painting of a clothes-seller; drawing by *Delamonce* of Louis XV's first 'lit de justice,' when the king was five years old.

The Salle de Boiseries Louis XVI (R. 51) has panelling from a mansion in the Rue de Grenelle, demolished to make way for the Boul. Raspail. On the left, two series of Engravings: *Games of the street urchins of Paris, after *Augustin de St-Aubin*, and Paris cries, after *Boucher*. The central case contains French lace and a miniature gold coach belonging to the Duchesse de Berry. We turn to the left.

The Petit Salon Louis XV (R. 58), from a mansion in the Rue de Fleurus, has polychrome woodwork in the Transitional style.

The Galerie George Sand (R. 59), formerly the bedroom of the Abbé de Coulanges, now contains the collection of Souvenirs of George Sand (1804–76) and her family, presented by Mme Aurore Lauth-Sand, grand-daughter of the novelist. The central case contains jewellery, etc., belonging to George Sand and her family.—From l. to r.: Window case, Fan with caricatures of Ingres, Arago, Chopin, George Sand, etc., sketched by *George Sand* and *Auguste Charpentier* at the novelist's country house at Nohant in 1839. Drawings of George Sand's dog, Fadet, etc. Portrait of Dupin de Francueil, the farmer-general, son-in-law of the Maréchal de Saxe, and ancestor of George Sand; Maréchal de Saxe, pastel by *Quentin de la Tour*; Aurore Dupin (George Sand), as a child; case of family portraits, including one of George Sand, by herself; Aurore de Kœnigsmark, mother of the Marshal, by *Q. de la Tour*; bust of Claudine Houdon, daughter of the sculptor and mother of the engraver Calamata; in a case, Mme Lauth-Sand, by *Fr. Lauth*; George Sand in 1839, by *Aug. Charpentier*; Delacroix, by *Calamata*; George Sand, by *Calamata*; case with presentation copies of 'Madame Bovary' and 'Trois Contes,' autographed by Flaubert; model of George Sand's arm, by *Clésinger*; portraits of George Sand by *Couture* (1849) and by *Delacroix* (1843); Calamata, by *Ingres*.

The Chambre de Mme de Grignan (R. 60) has woodwork of the Regency period from the Hôtel de Broglie. To the left, Sketches by *Subleyras* for the painting of the Duc de St-Aignan and Prince Vaini, now in the Musée de la Légion d'Honneur (p. 144); pastels by *Perronneau*; portrait of the financier Beaujon; pastel by *Q. de la Tour*; sketch of a foot, by *Boucher*.—We retrace our steps to R. 51 and turn to the left.

The Salle de Voltaire et de Rousseau (R. 52) is decorated with Regency woodwork from the Hôtel de Genlis. To the left, *Huber* (?), Voltaire dressing; *Largillière*, *Voltaire

at the age of 24; Voltaire's last armchair; on the chimney-piece, Clock of 1791, with decoration depicting the removal of Voltaire's ashes to the Pantheon. In the central case: Voltaire at work, a coloured plaster sketch; death-mask of Voltaire; the procession to the Pantheon, July 11th, 1791, wash-drawing by *Lagrenée*. On the other side, Rousseau's herbarium and inkstand, and a letter written by him to Bernardin de St-Pierre.

Room 53. Woodwork from the music-room of the Hôtel Stuart-d'Aubigny. On the mantelpiece, terracotta bust of the Abbé Delille, translator of Virgil and Milton. Portraits of Mme Doyen, by *Tocqué*, of *Jeaurat*, by himself, and of Mlle Duclos, by *Grimou*.

The Salles des Echevins (RR. 54, 55) are dedicated to the officers of public works of the city of Paris. To the left in R. 54, Portrait of Mariette, the engraver, by *Ant. Pesne* (1723), painter to the Prussian court; portraits of two Parisian échevins by *N. Largillière*; to the right, Allegory of the Peace of Aix-la-Chapelle (1749), by *Dumont le Romain*, formerly in the Great Hall of the Hôtel de Ville; portrait of Flesselles, the last 'prévôt des marchands,' by *Nonnotte* (1768).—R. 55 contains woodwork of the Regency period from the Collège des Prémontrés (p. 113). At the entrance, *Houasse*, The erection of the statue of Louis XIV in the Place Vendôme, 1699. Between the windows, *Largillière*, Sketch for an allegory in honour of the Infanta of Spain, never executed, as the proposed marriage between her and Louis XV never took place. On the mantelpiece, bronze bust of the architect Beausire, by *Aycard*. Central case: Terracotta bust of Turgot (1779); standard pint of Paris; aldermen's purses, with the city arms; drawings by *Cochin*; Banquet of reconciliation given by the city to Louis XIV after the troubles of the Fronde (1689).

Room 56. Woodwork from the Hôtel de Genlis. Paintings and miniatures by *Antoine Vestier* (comp. p. 267). On the left, portrait of a young man by *Prud'hon*. Between the windows, portrait of D'Alembert (1770). The central case contains drawings by *Boilly*, *Chardin*, *Boucher*, etc.

Room 57 is dedicated to the *Theatre in the 18th Century*. To the right, Portraits of Mezzetin of the Comédie Italienne, Mlle Maillard as the Goddess of Reason (comp. p. 106), by *Garneray*, and Mme Préville, by *A. de St-Aubin*; satirical portrait of Mlle Lange as Danaë, by *Girodet*; Fanchon playing the viol in the Boul. du Temple; wash-drawings of Mlle Contat in various parts; portraits of Le Kain; a wash-drawing of the Foire St-Laurent in 1786. Central case of theatrical Sèvres porcelain.

We are now at the head of the Escalier de Luynes (p. 263),

but a detour may be made here to complete the inspection of the first floor. We turn to the left through RR. 39 and 42, and, from the right-hand corner of R. 43, enter the depart-

Premier Etage

ment of **Coins and Medals,** which occupies three rooms.—Room 63 contains the De la Durandière and De Liesville collections of French coins from the Capetian dynasty to the present day.—R. 62, the Salon Louis XV, has gilded and

painted woodwork from a house in the Rue de Varenne. The ceiling, 'Sunrise,' after *Lagrenée*, is from another house. On the walls, portraits of the royal family by the *Duviviers*, a family of medallists.—R. 63. Medals, tokens, etc.; engravings and plates satirising the financial projects of John Law (p. 51).—We return to the Escalier de Luynes and descend to the ground floor.

The history of **Paris in the 19th Century** is illustrated in the W. wing of the ground floor (RR. 64–79).—R. 64. *Cleiss*, David's studio in 1804; *Boilly*, Combat of 'sansculottes' and 'muscadins' (p. 20) at the Palais Royal.—Room 65 (1800–30). Central case: sabres of Imperial generals. From r. to l.: *Boilly*, *The conscripts of 1807 leaving the Porte St-Denis; *Bouhot*, Place Vendôme (1808), Place du Châtelet (1810). In the case, terracotta medallion of Bonaparte, by *Chinard*, miniatures, etc.; Napoleon's field outfit (glasses, compass, knives, forks, and spoons, comb, toothbrush, plates, and soup-tureen of silver gilt); bronze death-mask of Napoleon made at St. Helena by his Corsican doctor, Antommarchi; perfume-box representing the cradle of the King of Rome. On top, a bust of Bonaparte, by *Corbet* (1798).—*Bouhot*, Napoleon opening the Halle aux Vins (1811); *Portrait of Talleyrand, by *Prud'hon*. Case with souvenirs of the trial of Moreau, Pichegru, and Cadoudal, the Vendéan leaders (1804). Water-colours by *Vergniaux* illustrating the Bourbon restoration.

Room 66 (*Louis-Philippe*). Cases with souvenirs of the July Revolution (1830) and the insurrection of 1832; relief-plan of the Boul. du Temple at the time of Fieschi's attempt to assassinate the king (1835; comp. p. 23); head of Fieschi after his execution, painted by *Brascassat*; souvenirs of the February Revolution (1848) and of the return of the body of Napoleon from St. Helena; relief-plan of the Place de Grève at the time of the arrival of the Duc d'Orléans (Louis-Philippe) at the Hôtel de Ville (1830). *Dubois*, The erection of the Obelisk of Luxor (1836; p. 12). Incidents of the Revolution of 1848: Lamoricière on the Place du Palais-Royal; Lamartine on the steps of the Hôtel de Ville. By the entrance is a portrait of Béranger, by *Ary Scheffer*.

Room 67 (Paris in 1800–50). To the left, *Corot*, *The Seine and Notre-Dame (1833); The Ambigu, a small painting by *Canella* (1825); *Boilly*, Prison des Madelonnettes, on the site of the Rue de Turbigo; *Despagne*, The descent of the Courtille (1823; p. 80); *Troyon*, St-Cloud in 1838; *Dagnan*, Boul. Poissonière in 1834; *Corot*, The keep at Vincennes.—R. 68. Model of a diligence. *Thomas Girtin*, Porte St-Denis (1802); drawings by *T. S. Boys* (pupil of Bonington), *Stowe*, etc.

Room 69 (*Artists and Authors*). To the left, in a case: Corot's sketch-books; Delacroix, by *Isabey*; portrait of Alfred de Vigny; souvenirs of Hugo, Lamartine, Balzac, the Dumas, Béranger, etc.; *Antoine Vollon*, Portrait of himself; *Couture*, Portrait of Michelet; Paul and Alfred de Musset as children, by *Dufau*; *J. B. Isabey*, Portrait of Eugène Isabey.

Room 70 (*Second Empire*). Cradle of the Prince Imperial and his christening robe.—R. 71. *Yvon*, Baron Haussmann; relief plan of a review of the Army of the Crimea in the Place Vendôme (1855).—R. 72. Sketches by *Constantin Guys*; *Pichio*, The death of Baudin (p. 84); liquorice water ('coco') fountain in the Boul. du Temple. Case of souvenirs of Napoleon III and his family, slippers of the Empress Eugénie. Portraits of François Coppée and Prosper Mérimée.—R. 73. Sketches by *Gavarni*; bust of Balzac, by *David d'Angers* (1844).

Room 74 (*The 19th cent. Theatre*). Portraits of Talma and Mme Dugazon by *Riesener*, and of Mlle Duchesnois by *Baron Gérard*; case with Rachel's buskins and watch, and other souvenirs; miniatures of Talma, Mlle George, and Rose Chéri; *Decaisne*, Malibran as Desdemona; Talma's sword; case of satirical statuettes by *Dantan jeune*.

Room 75 (*The Siege and the Commune*). The fallen Vendôme column, by *Girardet*; bust of Gambetta, by *Falguière*; *Chartrain*, The murdered archbishop, Darboy, on his death-bed; Gambetta's balloon ascent, by *Guiaud* and *Didier*. In the central case are sketches of the Commune by *Daniel Vierge*; shells; etc.

Room 76 (*Contemporary Views*). *Lepère*, The Fête of Victor Hugo in the Place des Vosges (1902); Caricatures of the Chambre des Députés in 1876–80, by *Antonin Proust* and *Camille Pelletan*; souvenirs of Gen. Boulanger and of Gambetta. In the central case are sketches for various monuments in Paris, by *Carpeaux*, *Dalou*, etc.

Room 77 (*Paris in 1914–18 and after*). *Gillot*, Fête de la Victoire, 1919; *L. Simon*, Reception of Marshals Foch and Joffre at the Porte Maillot, 1919; paintings by *Bellan*, etchings by *Brouet*. Swords given by the city to Pétain, Joffre, and Foch. Souvenir china.

Room 78. Contemporary paintings by *Frank Boggs*, *Braquaval*, etc.; etchings by *Meryon*, *Bracquemond*, etc. Models of horse-'buses (1878–1910).

Room 79 (*The Contemporary Theatre*). Portrait of Coquelin aîné as Cyrano, by *Chartran*; souvenirs of Sardou; bust of Coquelin cadet, by *Bourdelle*; the Comédie Française from 1870–1885, a series of portraits by *Aimé Morot*, *Chartran*, *Joseph Blanc*, etc.—We turn to the left and enter the garden.

The GARDEN, laid out in the French style, is enclosed by two galleries and a block of buildings added since 1860. Its space has been utilized for the preservation of interesting buildings rescued from the demolitions of Paris. The *Arc de Nazareth*, now serving as the entrance from the Rue des Francs-Bourgeois, is a handsome archway of the period of Henri II (1550), which formerly spanned the Rue de Nazareth, and connected the Chambre des Comptes (or Palais de Justice) with its record office. The fine consoles and the frieze, decorated by Jean Goujon with the royal cipher, are noteworthy; the wrought-iron gate is modern. The *Pavillon de Choiseul*, opposite, comes from the 18th cent. Hôtel de Choiseul, once situated in a passage off the Rue du Quatre-Septembre. Both this pavilion and the gallery of the Arc de Nazareth contain fragments of old buildings of Paris. At the end of the garden is the *Pavillon des Drapiers*, with the fine façade of the Bureau des Drapiers, formerly in the Rue des Déchargeurs, near the Halles. Its sculptures represent the commercial City of Paris between two caryatids.

24. THE MUSÉE DE CLUNY.

MÉTRO stations: *St-Michel* (line 4), *Odéon* (lines 4 and 10), ¼ m. N. and ¼ m. W. respectively.—TRAMWAYS and OMNIBUSES, see Appx., pp. 1–8.

ADMISSION. 2 fr.; Thurs. aft. & Sun. free; open daily (except Mon. and holidays) 10–4 or 5; second floor after 2 p.m. A bright day should be chosen for a visit to this museum.—Sticks, etc., must be left in the cloak-room (no charge).

CATALOGUE in two vols. (1924, 1925), 5 fr. each vol. Photographs on sale in R. I.—Guide-lectures on Monday.

The ***Hôtel de Cluny** (Pl. R 67, *G*), built at the end of the 15th cent. in a mingled Gothic and Renaissance style, on the site of a Roman palace (see p. 283), is one of the finest extant examples of mediæval French domestic architecture. It is approached from the Boul. St-Michel by the Rue Du Sommerard (see p. 124), on the left of which is the entrance to the museum. In the little garden opposite is a fountain in honour of *Octave Gréard* (1828–1904), the educationist.

HISTORY. The property was bought in 1340 by the Abbey of Cluny in Burgundy, and the mansion was built c. 1490 by Abbot Jacques d'Amboise, as the town house of the abbots, but was rarely occupied by them. In 1515 it became the residence of Mary Tudor, daughter of Henry VII and widow of Louis XII, known as 'La Reine Blanche' from the white mourning worn by her as queen of France. James V of Scotland was lodged here before his wedding with Madeleine, daughter of Francis I, in 1537. Later occupants were Card. de Lorraine, Claude de Guise, Mazarin, and the papal nuncios (1600–81). In the 18th cent. the tower was used as an observatory by the astronomer Messier, who is said to have discovered twenty-one comets here. At the Revolution the Hôtel de Cluny became national property, and in 1833 it was bought by M. Du Sommerard and filled with the mediæval and Renaissance relics which he had spent his life in collecting. At his death, the mansion and its collections were purchased by the state (1844).

From the Rue Du Sommerard, bordered on the left by a battlemented wall pierced by two doorways, we enter the courtyard by the smaller archway, over which are the Amboise arms. In the centre of the main façade, opposite, is an octagonal turret, with emblems of St. James (in allusion to the name of the builder, Jacques d'Amboise). Both the main building and the two wings enclosing the courtyard

have mullioned windows, an open balustrade along the eaves, and beautiful dormer windows. The W. wing (l.), with its four great pointed arches, is much the more ornate. In the E. wing is a passage leading to the gardens (p. 283). The entrance to the museum is the door in the right-hand corner of the main building.

The ***MUSÉE DE CLUNY**, a large and varied collection of the productions of ancient arts and crafts, comprises over 16,000 exhibits, including sculptures in marble, wood, and stone, ivories, enamels, terracottas, bronzes, furniture, pictures, stained glass, pottery, tapestry, textiles, glass, ironwork, jewellery, etc. The director is M. E. Haraucourt.

COURTYARD. Under the portico on the left are Renaissance sculptures. At the right end of the courtyard is a well-head from the Manoir du Sauvage, near Amboise (15th cent.). Under the arch to the right are decorative fragments from the Château de Bonnivet and a wooden screen from the Château de Villeron (early 16th cent.).

Ground Floor. ROOM I. Woodwork from the Château de Gaillon (early 16th cent.); 15–16th cent. tapestries.

ROOM II (r.). *Boots and Shoes.* French tapestry (late 16th cent.); European footgear from the earliest times to the 18th century.

ROOM III (l. of R. I). *Leather-work.* Painted wooden ceiling (17th cent.); Swiss and French stained glass (16–17th cent.); stone chimney-piece with bas-relief of Christ at the

Well, from the house of Hugues Lallement at Châlons-sur-Marne (1562); Flemish tapestry (15–16th cent.); Spanish needlework tapestry (1568); wooden groups, statuettes, panels, and chests (15–16th cent.); leather-work and horn-work (16–18th cent.); bindings. In front of the chimney-piece is a French leaden font (14th cent.).

Room IV. *Pewter and Lead Objects.* German stained glass (15th cent.); wood-carvings (15–16th cent.). On the entrance wall, *115. Altarpiece of the Passion, in carved and gilded wood (Champdeuil, Seine-et-Marne; late 15th cent.); on the opposite wall, *114. Large altarpiece of the Passion (Antwerp; early 15th cent.). In the desk-cases are leaden objects found in the Seine; pilgrims' badges; and pewter ewers and basins by *F. Briot* (16th cent.).

Room V. *Bronzes.* German stained glass (15th cent.); stone chimney-piece with bas-relief of Diana and Actæon, from the same house as the chimney-piece in R. III; Brussels tapestry, the Adoration of the Magi (early 16th cent.); Brussels tapestry, the Science of Arithmetic (early 16th cent.). In the centre is a celestial globe (Italian; 1502). In the first case on the right, Flute-player by *Pollaiuolo*; between the doors, equestrian statue, wrongly called Joan of Arc; in front of the chimney-piece, Flemish lectern (1383).

Room VI (corridor). *Mirrors* (16–17th cent.) from France, Spain, and Italy.

Room VII or Salle Audéoud. Spanish and Italian furniture and works of art (17–18th cent.), presented by M. J. Audéoud. Neapolitan 'presepe' or manger (18th cent.); case of small figures of wood or cloth; 'Apparition of the Devil' (Neapolitan sacristy-furnishing; 17th cent.).

Room VIII (corridor). *Painted Altarpieces.* Italian and Spanish paintings (14–15th cent.); Spanish altarpiece (late 15th cent.).

Room IX (r.). *Wood-carvings.* French tapestries (late 16th cent.), with the story of St. Catherine of Alexandria; beginning of a series of ten Brussels *Tapestries depicting the story of David and Bathsheba (early 16th cent.); wooden statues, statuettes, chests, and panels (French, German, and Italian; 12–17th cent.). In the four corners of the room are mutilated statues of Apostles from the Sainte-Chapelle (middle of 13th cent.). On the wall opposite the entrance is a screen from a church at Augerolles (Puy-de-Dôme; early 16th cent.). On the entrance-wall, to the left of the door: Mosaic of the Virgin and Child, after *David Ghirlandaio* (15th cent.); mosaics from St-Denis (12th cent.), one representing the artist Albericus and another the month of October (fragment of a zodiac). In the centre: German shrine (late 15th cent.); four desk-cases and four tall cases of wood-

carvings. By the six pillars are wooden statues (14–17th cent.); by the central pillar near the entrance, a wooden statuette of Notre-Dame-des-Ardents (French; 15th cent.); by the central pillar opposite the entrance, a Virgin (French; 14th cent.); above, the Infant Jesus, by *F. Duquesnoy*, and the Crucifixion (Auvergne; 12th cent.); on the right of the grille, St. Mary Magdalen (Flemish; 15th cent.); on either side of the door leading to the Thermes (see p. 283), St. John the Baptist in the desert (Sienese school; early 15th cent.); Angel of the Annunciation (Pisa; late 14th cent.).—We cross Corridor VIII, and enter—

Room X. *Iron-work.* *Flemish tapestries (continuation of the David and Bathsheba series in R. IX). In the centre are cases of caskets, candlesticks and lamps; a goldsmith's bench which once belonged to the Elector of Saxony (1565); wrought-iron crucifixes of the 14–17th cents.; bronze German font (14th cent.). On the right of the font, a case of armour; below, girdle of chastity. Round the walls (r. to l.): locksmith's work, keys, locks, bolts, and masks; on a pedestal, the Three Fates, a marble group attributed to *Germain Pilon*; tithe-measure from the Château de Milly (15th cent.); spoons, forks, table utensils and cutlery, lamps, tools, the fine Beaumont collection of swords, guns, pistols and crossbows; armour; locks and finger-plates.

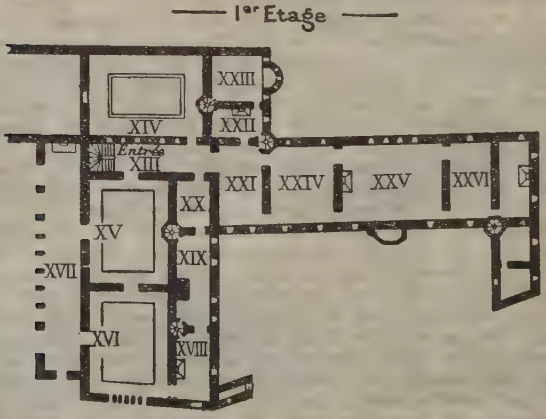
Room XI. *Iron-work.* Continuation of the *Tapestries from RR. IX and X. In the centre are a horseman with 16th cent. armour; and a column from the cloister of the Benedictine abbey of Argenteuil supporting a gilt iron lantern with the arms of Lorraine (16th cent.). In a large case: *Insignia of the Order of the Holy Ghost, founded by Henri III in 1578, comprising altar-furniture with altar-back and canopy, the hangings and canopy of the lectern, and the mantles and collar of a knight of the order. Embroidered silk hangings with the arms of Sully, from the Arsenal. Two desk-cases with French seals of the 17–18th cent. Round the walls (r. to l.): tools, copper utensils, wafer-moulds; bombs, culverins, spurs, and parts of a 15th cent. coat of mail; Virgin in alabaster from the abbey of Arbois (16th cent.).

Room XII. *Carriages.* Four French tapestries after *Teniers* (18th cent.). French and Italian state carriages (17–18th cent.); sleighs; sedan chairs; five brackets of wrought and hammered iron from the royal stables at Versailles.

We return to Corridor VIII and ascend the Staircase, which was brought from the old Chambre des Comptes and bears the arms and ciphers of Henri IV and Marie de Médicis.

First Floor. Room XIII (corridor). Flemish tapestry (Battle of Jarnac); paintings on sheepskin, after *Goltzius* (French school); statuettes of the Troyes and Burgundy schools (15th cent.).

Room XIV (gallery of R. IX). *Ceramics.* French, Dutch, and German faience and porcelain. In the wall-cases (l.) is German stoneware. On either side of a charming Italian screen (18th cent.) are king-posts from Normandy (16th cent.), and in front are two terracotta groups of Satyrs playing with children, by *Clodion*, and a terracotta bust of a child by *Pigalle*. In the glass cases are *Faience by *Bernard Palissy* and his school, and Oiron ware. *Rouen, *Moustiers,



*Nevers, and Delft ware; German and French porcelain; mediæval pottery.—We cross the Corridor XIII.

Room XV (gallery of R. X). *Ceramics.* Italian faience from Urbino, *Castel Durante, Gubbio, *Deruta, Caffagiolo, Faenza (15–16th cent.), Venice (16th cent.), and Castelli (17–18th cent.). On the left wall are *Medallions and other terracottas by *L.* and *A. della Robbia* and their school.

Room XVI (gallery of R. XI). *Ceramics.* Stained glass from Provins (15–16th cent.). *Hispano-Moresque and *Siculo-Arabian faience; faience from *Rhodes (Lindos ware) and Damascus; in the left corner, fine vases from Asia Minor (13–14th cent.).

Room XVII (entered from R. XV). *Enamels and Church Plate.* On the entrance wall hang superb French *Tapestries

(Lady and Unicorn, from the Château de Boussac; 15th cent.). In the N. wall (r.) is a large stone chimney-piece with four bas-reliefs of the transportation of the Santa Casa to Loretto (16th cent.); r., a door with 16th cent. frame; l., the back of the same door; these, with the carved wooden ceiling, came from a house at Rouen. Stained glass from the Hôtel-Dieu at Provins, the Sainte-Chapelle at Paris, the Château d'Ecouen, etc.; window from Neuwiller near Strasbourg (St. Timothy; 12th cent.).

The cases in front of the glazed arches contain a magnificent collection of *Enamels, mostly Limoges work. Case 1; Fourteen plaques by *P. Reymond* (Gospel scenes; 1555); large medallion of Pope Clement VII (16th cent.); round basin by *P. Pénicaud* (16th cent.); enamels by *Martin Didier*, *Nouailher*, *Reymond* (casket with biblical scene; 16th cent.), and *Laudin* (17th cent.); Russian and Italian enamels. Case 2: 16th cent. enamels of the school of Léonard Limosin. Case 3. *Mourning triptych (16th cent.), with full-length portrait of Catherine de Médicis by *Martin Didier*; enamels by *Jean Pénicaud II*, *Jean Pénicaud III*, *P. Courteys*, and *Jean Limosin* (16–17th cent.). Case 4: Portraits of Claude de Lorraine, Duc de Guise, and his wife; Eleanor of Austria, Queen of France, by *Léonard Limosin* (1536); the Life of Christ, a superb series of medallions by *Léonard Limosin*; grisaille cups by *Jean Courtois* of Limoges and *P. Reymond* (1554). Case 5: *Crucifixion by *Nardon Pénicaud* (1503); Christ and the Virgin, diptych by *Jean Pénicaud*. Case 6: Champlevé enamels (12–14th cent.); Limoges plaques (12–13th cent.), croziers (12–13th cent.); two shrines of St. Fausta from a church at Sergy (Indre; 13th cent.); processional cross, etc. Against the end wall (S.) are four cases of German goldsmiths' work; in the case on the left, *Cup given to Cornelius de Witt by the States of Holland (1667). On the wall, nine large Limoges enamels by *P. Courtois* (Saturn, Mercury, Mars, Hercules, Jupiter, Charity, the Sun, Prudence, and Justice; 1559); below, *Altarpiece of gilded and enamelled copper from the Rhineland (12th cent.); below, 1336. Carved Venetian chest (16th cent.).

As we return towards the fireplace we pass a number of cases containing *Church Plate (Carlovingian, French, German, and Italian; 8–16th cent.): reliquaries, monstrances, shrines (including the shrine of St. Anne by *Hans Greiff* of Nuremberg), croziers, censers, Limoges plaques of hammered and gilded copper (Last Supper, Scourging; 12–13th cent.); Christ with the symbols of the Evangelists, in gilded bronze (12th cent.). A desk-case illustrates the artistic representation of the Crucifixion, from the 6th cent. to the 17th.—We turn to the right, crossing RR. XV and XVI.

Room XVIII. *Jewish Art.* The collection was formed by S. Strauss and presented by the Baroness Nathaniel de Rothschild. L. to r.: Tabernacles, perfume-burners, and lamps (16–18th cent.); chimney-piece of painted stone from Le Mans (15th cent.); Italian tabernacle and desk of carved wood (1472); marriage contracts; scrolls with the Story of Esther. The cases in front of the windows contain synagogue plate, circumcision bandages with inscriptions, and embroidery. On the walls hangs a tabernacle veil. The cases in the centre contain betrothal rings, amulets, tables of the law, circumcision knives, and perfume-boxes (16–18th cent.).

Room XIX. *Musical Instruments.* Stained glass (15–16th cent.). Two Flemish tapestries. In the wall-case are kits, or small fiddles used by dancing-masters. Two cases in the centre contain mandolins, a violin by *Amati*, etc. Spinets by *Jean Ruckers* of Antwerp (17th cent.) and *A. Baffo* of Venice (1570).

Room XX or Salle du Petit-Plafond. *Furniture.* The vaulted ceiling is a copy of E. Lesueur's ceiling in the Hôtel Lambert (p. 110). Flemish cabinet (17th cent.); armchairs from the Château d'Effiat (17th cent.); German sideboard (15th cent.).

Room XXI (r.) or Salle de François-Premier is arranged to represent a room of the 16th century. Carved stone chimney-piece from Le Mans (15th cent.); stained glass (15th cent.); large bed with carved canopy and head-board and hangings from the bed of Pierre de Gondi, Bp. of Paris in 1569; five double wardrobes from the Ile-de-France (p. 383; 2nd half of 16th cent.); on the right of the fireplace,*Cabinet in the Henri II style, from the Abbey of Clairvaux.

Room XXII (l.) or Salle de la Reine Blanche was once occupied by Mary Tudor (see p. 274). Stained glass (16th cent.). On the mantelpiece is an English astronomical clock (17th cent.). Italian mirrors (16th cent.); four-poster bed and armchairs from the Château d'Effiat; screen of gilded wood (Louis XIV); on the left of the bed, a desk inlaid with pewter, with the arms of Créqui.

The Chapel or Room XXIII, with a central pillar, is a masterpiece of sculptural decoration. In the window-vault is God the Father blessing His dying Son, and angels with the instruments of the Passion. R. to l.: French and Italian Virgins (14–15th cent.); altarpiece of St-Germer (French; 13th cent.); above, a cross from the Chartreuse at Dijon (16th cent.); French altarpieces from St-Denis (14th cent.); altarpiece from the Abbey of Averbode (15th cent.); marble Virgin and Child of the Burgundian School (c. 1410); terra-cotta altarpiece from Bernay; choir-stalls (15–16th cent.).

A staircase (no adm.) is closed by a 15th cent. door from the Hôtel-Dieu at Provins.—We return to R. XXI.

Room XXIV (l.). *Ivories.* Stained glass (15–16th cent.); admirable collection of Roman, Byzantine, French, German, Italian, and Spanish ivories (3rd–18th cent.); groups and children by *F. Duquesnoy* and *Van Opstal.* In the tall cases in the centre: Crowned divinity (Roman; 3rd cent.); St. Catherine (French; 15th cent.); Byzantine reliquary (13th cent.); seated Virgin (French; early 13th cent.). In the 1st desk-case (on the left): 1081. St-Sulpice triptych (Italian; 14th cent.); 1088. Fragments of triptychs in coloured and gilded ivory. In the 2nd desk-case: Pyxes (Latin; 6th cent.); *Leaf of a consular diptych (6th cent.), etc.

Room XXV. *Glass.* Swiss stained glass (16th cent.); carved stone chimney-piece from Troyes (16th cent.), on the right of which is illuminated work of the 11–17th cent.; in the centre, in front of the chimney-piece, four mourners from the tombs of the Dukes of Burgundy at Dijon, by *Claus de Werve* (1412) and *Jean de la Huerta* (c. 1440); two cases containing Arabian and Italian glass with engraved verses. In a glass case is a marble statue of the Virgin and Child (Burgundian school, late 15th cent.).—On a screen is the Adolphe de Rothschild Bequest. On the garden side: Adoration of the Magi, painting wrongly attributed to *Luca d'Olanda* (Lucas van Leyden; 1523); Resurrection and Descent into Hell, alabaster bas-reliefs beautifully framed in carved wood and lapis lazuli (16th cent.); two leaves of a triptych by *Michael Wohlgemuth* (1480). Christ on The Mount of Olives, a group in box-wood (Hispano-Flemish, 16th cent.). On the courtyard side: Assumption and St. James, paintings on vellum (Spanish; 15th cent.); large wooden figure of a precentor (German; 15th cent.); Cardinal Montelparo's staff (Italian; late 16th cent.). Farther on, cases of French, Flemish, and German glass; case containing Missals. Round the walls (r. to l.) beginning at the right of the chimney-piece: Venetian glass; Painted panels, with gilt backgrounds, illustrating scenes from the Iliad, etc., all taken from marriage chests; wooden desk inlaid with pewter (said to have belonged to Marie de Médicis); Venetian glass; carved alabaster tablets (Flemish, 16th cent.); in the case are painted medallions of the 16–18th cent.; caskets; small sculptures; manuscripts and illuminated work; French and Venetian painted glass plates; *B 542. Venetian cabinet representing the façade of a palace (16th cent.); case containing wax portrait-medallions; Sleep, a recumbent statue (French, 16th cent.); marble and alabaster work (French and English).

Room XXVI or Salle des Couronnes. *Jewellery.* Flemish tapestries (late 15th cent.), part of a series of six found at Rouen. R. to l., as we enter by the door on the courtyard (r.) side: in the window case, treasures found in various caches, mirror, comfit-dishes, boxes, snuff-boxes; walnut panels with gold arabesques from Ecouen (p. 404; 16th cent.); *4988. Golden altar presented by Henry II of Germany to Bâle Cathedral (11th cent.); below, a German embroidered tapestry (16th cent.); case containing mathematical instruments; astrolabes (17–18th cent.); 7044. Silver pocket compass, with which De Saussure made the second ascent of Mt. Blanc (1787); 7046. Nelson's pocket compass; in the window case (r.), Gallic and Merovingian plate; in the upright case, 17th cent. telescope; in the window case (l.), the Arthur de Rothschild Collection of *Rings (14–19th cent.); two girdles adorned with silver-gilt (14th and 15th cent.); Collar of the Order of the Annunciation (Savoy; 16th cent.); buckle of gilded copper (Italian; 17th cent.); rings (13–18th cent.); between the doors: (Case 1) crystal and onyx; (Case 2) phials and needle-cases; 5104. Gilded metal ship which belonged to the Emperor Charles V and represents him and his courtiers, a curious piece of mechanism (German; 16th cent.). In the centre: Case 1 (beginning from the entrance): jewellery; *Clasp of a cope (German; 13th cent.); German phylactery (13th cent.); French evangelistary *Cover with ivory plaques of the Crucifixion (Carlovingian; 9th cent.) and the Virgin and Apostles (Byzantine; 13th cent.); two lion-heads, Roman chair-knobs of rock-crystal; French cross-reliquary (13th cent.); Francis I's stirrups; dog-collar belonging to Philip V of Spain; rock-crystal chess-board with silver mounting (15th cent.). Case 2: French (13th cent.) and Italian (16th cent.) processional crosses (No. *5044 the finest); *5005. Golden rose given by Pope Clement V to the Prince-Bishop of Bâle (early 14th cent.). Case 3 (in the centre): *4979–4987. The Guarrazar Hoard, nine 7th cent. crowns of massive gold, some of which are adorned with sapphires and other precious stones suspended on golden chains (found near Toledo in 1858–60; the largest crown belonged to Reccesvinthus, King of the Visigoths from 649 to 672, while the second bears the name Sonnica). Case 4: French, German, and Italian watches and clocks of gilded copper (16–17th cent.).—We return to R. XXV, whence a staircase leads to the Second Floor.

Second Floor (open after 2 p.m.). *Textiles, Embroidery,* and *Lace.*—Room XXVII: tapestry, upholstery and vestments. Room XXVIII: tapestry, wood-carving, costumes and vestments (11–17th cent.), women's headdresses, fans; revolving case of antique fabrics (3rd–17th cent.). Room XXIX: tapestry and upholstery; lace (16–17th cent.); cap of the Emperor Charles V (Flemish; 16th cent.). Room XXX: vestments; embroidered fabrics (12–18th cent.); revolv-

ing case of antique fabrics. Room XXXI: embroidery; fine collection of lace (16–17th cent.); revolving cases illustrate the history of lace-making.

The **Palais des Thermes,** or briefly the *Thermes,* adjoining the Hôtel de Cluny on the W., consists of the ruined baths of a Roman palace (comp. p. xv). The ruins face the Boul. St-Michel and are entered from Room IX on the ground-floor of the Musée de Cluny (p. 276).

Under the Roman domination a palace stood amid gardens on the S. bank of the Seine, having probably been built, not by Julian, but by Constantius Chlorus, who resided in Gaul from 292 to 306. In all probability this was not an imperial palace, but only a bath-establishment, and there is no evidence to prove that it was ever inhabited either by Julian (long believed to have been proclaimed Augustus here in 360) or by Clovis and the Frankish kings. What is certain is that by 1180 the building was deserted but still of considerable size. It was sold by Philip Augustus in 1218 and bought c. 1330–40 for Cluny by Abbot Pierre de Chalus. Since then the ruins have been known as the Palais des Thermes; forgotten for centuries, they were bought by the city of Paris in 1831 and handed over to the state in 1843 to form part of the museum.

The hall of the Thermes, which may have been the *Frigidarium* and later the throne-room of Clovis, is 65 ft. long, 38 ft. wide, and 59 ft. high. On the N. side is the *Piscina.* The water for the baths came from Rungis, three leagues (7½ m.) from Lutetia (p. xv), and traces of the conduits are still to be seen.

The Hall contains sculptures arranged in chronological order. In the centre and at the back of the hall: Gallo-Roman period; on the left, a presumed statue of the Emperor Julian. In an alcove on the left are sarcophagi (3rd–9th cent.). By the left wall: Romanesque period (11–12th cent.). In the angle to the right of the staircase: Gothic period (13th cent.); Virgin, Apostles from Notre-Dame, keystones, etc. In the angle to the left of the staircase: Adam, Apostles from St-Jacques (p. 34), etc. (16th cent.).—In the Piscina are a Roman mosaic, tombstones and effigies (13–15th cent.); effigies of the Grand Masters of Rhodes.

On the right of the small room at the foot of the steps opposite the entrance is a deep excavation to show the foundations of the palace. Opposite, beyond a walled-up iron gate, is a little courtyard communicating with the gardens.

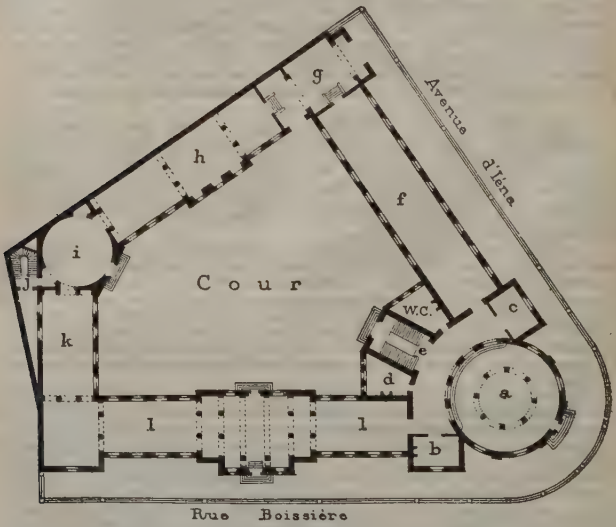
The **Gardens,** or *Square de Cluny,* between the N. side of the Hôtel de Cluny and the Boul. St-Germain (p. 114), are entered only from the Cour d'Honneur (see p. 275), beyond a passage and a charming 16th cent. gateway. They contain various *Sculptures.*—Fountain basin (16th cent.); 16th cent. haut-relief figures of the Seine and the Marne from the Porte St-Antoine, attributed to *Jean Goujon.* Spanning the path is a 13th cent. doorway by *Pierre de Montereau,* from the Lady Chapel of the abbey of St-Germain-des-Prés (p. 149). Against the chapel wall is the main doorway of the Collège de Bayeux (14th cent.; demolished in 1859) in the Rue de la Harpe. On the lawn is a large Gothic bell-turret from the chapel at Vincennes (p. 88; early 16th cent.). The former entrance to Room IX of the museum (p. 276; now walled up) is the main doorway of the church of Saint-Benoît (early 16th cent.). Behind a fine Romanesque porch from the Benedictine monastery at Argenteuil (p. 349) is the marble high-altar of the cathedral at St-Pierre, Martinique, destroyed by the eruption of Mt. Pelée in 1902. Under an arch is a Virgin from the Abbey of Poissy (p. 348; 14th cent.).—To the left, beyond the third lawn, is a little courtyard supposed to have been the *Tepidarium* of the thermæ, with drains to carry off the water. Here are a stone sign, 'Les Trois Barbeaux' (the Three Barbel; 17th cent.); a well-head (17th cent.); the tomb of a prehistoric chief; and a fragment of paving from the Rue St-Jacques (p. 159), dating from the time of Philip Augustus (1185).

25. THE MUSÉE GUIMET.

MÉTRO station: *Iéna* (line 9), at the entrance.—TRAMWAYS and OMNIBUSES, see Appx., pp. 1–8.

ADMISSION 2 fr.; Thurs. aft. and Sun. free; open daily, except Mon. 12–5 (12–4 from Oct. to March); the library daily (except Sun. and Mon.) at the same hours. Sticks, etc., must be left at the cloak-room (no charge).—DESCRIPTION of the Buddhist antiquities, 10 fr.—LECTURES, open to the public, are given at 2.30 p.m. on Sun. in winter.—The PLAN on all three floors is the same.

The ***MUSÉE GUIMET** (Pl. B 29; *B*), situated on the N. side of the Place d'Iéna (p. 72), occupies a neo-Grecian building



with façades in the Av. d'Iéna and the Rue Boissière and a rotunda (with the entrance) at the corner. The museum, founded at Lyons in 1879 by M. Emile Guimet (d. 1918), was presented by him to the state and removed to Paris in 1888. The collections illustrate the religions, history, and arts of the Far East and of classical antiquity, the chief feature being the superb collection of Oriental china. There is also a special library.—Director, M. J. Hackin.

Ground Floor. VESTIBULE (Pl. a). Antiquities of the Khmers; statues of divinities, etc., from Angkor Vat (Cambodia; 11–12th cent.).—Opposite is the grand staircase.

The GALERIE D'IÉNA (Pl. f), to the right, is devoted to *Siamese and Cambodian Art.* In the centre, Buddhas and other divinities; on the side-wall, photograph of a bas-relief from Baphuon, near Angkor Thom in Cambodia, illustrating the Ramayana (9th cent.). At the end, Buddhist figures from Cambodia, Siam, and Burma; on the left Burmese faience elephants (16–17th cent.).

The GALERIE BOISSIÈRE (Pl. l), to the left of the vestibule, is devoted to **Chinese and Japanese Ceramics.* Chinese Section (as far as the third row of columns), to the right: Case 1. Reign of Kang-hi, of the Tsin dynasty (1662–1722), 'mirror black' ware; by the wall is a screen of Coromandel lacquer, depicting a court festival under the Tang dynasty; 9. King-te-chin and Fu-Kien (white, 17–18th cent.); 15. Sung (960–1279), Yuen (1279–1368), and Ming (1368–1642) dynasties; 11. Reign of Yung-ching (1723–35); 13, and table-case, Period of Kien-lung (1736–95); 4. Porcelain from King-te-chin with Nanking decoration; 3 (centre). Crackle porcelain; 7. Earthenware (chiefly 18th cent.) wrongly known as boccaro; in the centre is an altar frontal of Kwan-Ti, god of war and literature (1867); 5. Pottery of the reigns of Tao-kwang (1821–51) and Kia-king (1796–1820). —On the right as we return: 2. Flambé ware of the Kien-lung period; in the centre, Yi-king 'boccaro' ware; 14. Kien-lung blue; 6. 19th cent. 'boccaro'; 1. Old celadon ware; table-case of Kang-hi and Lung-ching (18th cent.); 8. 'East India Company' ware, Fouquet's tea-service; 37 (centre). 'Imperial' Kien-lung; 18. Kang-hi blue and white; 10. Yung-ching (1723–35); powder blue Kang-hi and yellow Ming; 15. Ming and Sung ware, and early celadons.

Japanese Section. In the centre: Case 18. Pottery by Yeizaku of Kyoto (19th cent.); to the right, 12. Pottery from Korean tombs and primitive Japanese ware; 14. Banko ware; faience from Sanuki; 16. Ancient faience from Kutani; 4 (centre). Soma ware (16th cent.); 20. Kyoto pottery, including an example by Koemon; 21. Pieces by Ninsei of Kyoto (17th cent.) and his imitators; the next eight cases (25–32) contain porcelain and stoneware mainly from the province of Hizen; 24. Porcelain from Kyoto, with examples of Dohachi's and Zoroku's work; 22. Satsuma ware (18–19th cent.); 19. Stoneware from the province of Bizen; 17. Modern faience from Kutani; 15. Rough Raku faience (16–19th cent.), faience by Kenzan (17–18th cent.); 2. Utensils and pottery used in the important tea ceremony (from the 13th cent.); 17th cent. statue of Chajin.

In the COURTYARD are a large granite Linga and a cast of the gateway of the Buddhist tope at Sanchi (1st cent. B.C.).—The remaining rooms on this floor are closed for rearrangement.

First Floor. On the staircase are Japanese and Indian views by *Louis Dumoulin*, and a bronze bell. The LIBRARY (Pl. a) opposite comprises 32,000 vols., including a large number of Oriental MSS. On either side of the entrance are mummy cases with portraits of the dead, from Antinoe (1907).

The GALERIE D'IÉNA (Pl. f), to the left of the staircase, is divided into five rooms.—Room 1, *Hinduism*. In the centre is an old bronze figure of Lakshmi; to the left, panels from the sacred car of Vishnu at Khumbakoram. Around the room: Vishnu reclining on the serpent Sesha, in basalt; paintings by *Félix Régamey*. Case 2: Vishnu, the preserver, and his consort Lakshmi, goddess of fortune; Kama, god of love. Case 3: Incarnations of Vishnu; Krishna, the eighth incarnation. Case 4: Siva, the destroyer, and his wives or Saktis. Cases 5 and 6: Pith models of the great and little temples at Srirangam. Case 7: Teak model of the temple of Jagannath (Juggernaut).

Room 2. In the centre is a bronze figure of Siva Tandava in a circle of flames. Case 8: Siva's two sons, Ganesa, the god of wisdom, with an elephant's head, and Skanda or Karttikeya, god of war. Case 12: Hanuman, the monkey-god, and Garuda, the eagle-god, ridden by Vishnu; marionettes. Case 13: Brahmanical and Buddhist images; dancing girl and fakirs. Cases 10 and 11: Utensils for the Brahmanical cult. Small cases contain Persian paintings, and objects illustrating *Jainism*; images of Tirthankaras and Jain divinities. Case 13: *Java*; Brahmanical and Buddhist images.

Room 3. *Religions of Tibet and China.* In the centre: Ornaments from Luang-prabang; five heads of Kenresi, from a colossal statue; in a glass-case, decrees of the Emperors Kien-lung, Tao-kwang, etc. Case 14, *Lamaism*: Utensils and ornaments used in the Buddhist cult of Tibet; stone inscriptions and sculptures; Mandala (magic circles). Case 15: Lamaist divinities; Buddhas in contemplation; human and imaginary Buddhas; Yidam or protectors; Bodhisattvas in contemplation. Case 16: Lamaist divinities; Lamas or Arhats; disciples of Sakya Muni, beatified priests, Dalai Lamas; sages; tutelary goddesses; defenders of the law; rustic and domestic deities; prayer cylinders and other religious utensils, etc. Cases 18–20: Goddess of destruction, a bronze adorned with rubies and turquoises; instruments used in magic and exorcism; statuettes of Buddhist divinities and sages; reliquaries, prayer-wheels, drums, and other religious objects.

Room 4. *Taoism.* Case 22: Secondary divinities; Fu-he, the first emperor of China; Chin-nung, inventor of agriculture

and medicine; gods of fortune; the five gods of letters, etc. Case 23: Chens or spirits. Case 24: Gods of happiness and Pa-chens. Case 25: Earthly divinities; gods of the domestic hearth; imperial decrees. Case 26: The greater gods; sidereal divinities; Lao-tsze, founder of Taoism. Case 27: *Confucianism*; Confucius as saint and Kuan-ti, god of war; models of tombs. In the centre, wooden statues of Huien-huien, god of alchemy, in the costume of a scholar, and Tha-mo, a 6th cent. Buddhist missionary in China.

Room 5. Buddhist sculptures from N. China (5–6th cent.).

The large Courtyard Gallery (Pl. h) is at present under rearrangement.—Room 1. *Religions of Indo-China.* Cases 1 and 2: Cambodia; statues and statuettes representing Buddhist personages.—Room 2. Case 3: Buddhas and various objects from Cambodia and the Laos. Case 4: the Laos; Buddhistic images, religious objects, and MSS. Cases 5 and 6: Burma; statues and statuettes; musical instruments.—Room 3. In the centre: Gong from a temple; large statues of Buddhas, Bodhisattvas, and saints from Tong-king and Annam; wooden model of the Buddhist temple at Ava (Burma); Annamite coffin of lacquered wood. Case 7: Burmese objects. Case 8: Siamese statuettes and religious objects; MSS. and coins. Case 9: Annam and Tongking; Quan-am, the thousand-armed god of charity; Confucius; ancestral chapels; sepulchral objects. Case 10: Statuettes of religious personages; domestic altar for ancestor-worship. Case 11: Ancient Chinese musical instruments.—Room 4. *Buddhism in China.* Case 12: Statuettes of Lohans or monks; miniature paintings on fig-leaves. Case 13: Popular worship in S. China; musical instruments; processional costumes. Cases 14 and 15: Statuettes of Lohans, etc.—Room 5. Cases 16 and 17: Statuettes in bronze, wood, and porcelain. Flanking the doorway are Ear-of-Good-Wind and Eye-of-the-Thousand-Thousand, servants of Ma-tso-po, goddess of the sea.

Rotunda (Pl. i). The six cases in the centre contain Chinese mirrors (Han and Tang dynasties). In front of the window are Tibetan religious objects, and on the wall hang Tibetan paintings.

Salle de l'Asie Centrale. Objects collected by the Paul Pelliot mission to Turkestan; 9th cent. statues, etc.

The Galerie Boissière (Pl. m), on the right of the staircase, comprises six rooms, which are adorned with Japanese paintings and are devoted to the *Religions of Japan.*—Room 1. In the centre: Ben-zu-yu, the healing god; Ida-ten, protector of monasteries. Case 1: Shinto, the national religion of Japan, by which representations of deities are forbidden. Case 2: Buddhism in Japan; the Riobu sect,

which adopted most of the Shinto divinities. Case 3: Priestly ornaments. Case 4: the Butsu, or Buddhas, Dai-Nichi-Niorai (the Supreme Intelligence), Amida (Infinite Light), Sakya Muni, Yakushi, etc. Case 5: the Bosatsu Kwannon, god of charity, in his thirty-three forms. Paintings by *F. Régamey*. On the left are statues of a Chinese Buddhist patriarch and his two sons.—Room 2. Case 6: Bodhisattvas. Case 7: Mio-os, luminous gods; Tens, celestial gods; Jinns, earthly deities. Cases 8 and 9: Divinities and sacred objects of the Zen-siu and the Tendai sects, founded in the 7th and 8th centuries. Flanking the entrance to the next room are 17th cent. wooden statues of Yen-noguio-ja, patron of travellers.—Room 3. Between the columns are 15th cent. bronze vases representing the Transfiguration and Nirvana of Buddha. In the centre is a facsimile of the Mandara (altar) erected in the 9th cent. by Kobo Daishi in the temple of Toji at Kyoto; lacquered figure of the dying Buddha. Around the room are statues of gods. Case 10: Divinities of the Singon sect, founded in the 9th century. Case 11: Portraits of Nichi-ren, founder of the Hokke-siu sect; Mandara chapels. Case 12: Objects relating to the Sinsiu sect, founded in 1256. Case 13: the Jo-do sect (12th cent.); the Paradise of Sukhavati; the eight Hells; statues of Jizo, saviour of souls.—Room 4. In the centre: Bronze model of a temple; Jizo Bosatsu, an 18th cent. bronze. Case 14: Figures and scenes from Japanese fairy-tales. Case 15: Chinese legends. Case 16: Heroes and scenes from Japanese romances and plays; dolls for the little girls' festival. Case 17: The seven gods of happiness.—Room 5. Carved wood portraits of founders of sects and heads of monasteries.—Room 6. In the centre: Dharma, a 14th cent. wood-carving; bronze temple-lanterns. From r. to l.: Relic shrine; statues of Amida. Case 20: Imperial relics; prehistoric terracottas. Mural paintings from the temple of Shiba; Six fine 18th cent. bronzes from the temple of Nara; Amida (Buddha) between Kwannon (charity) and Seisi (pity); Japanese duel scene.

Second Floor. The staircase and the circular gallery above the library are hung with views and religious scenes from Japan, China, and India, painted by *Félix Régamey*. *Objects found during the excavations of M. A. Gayet at Antinoe (1896–1903); mummies (4–5th cent.); Roman necropolis at Akmar; Christian relics of the Roman and Byzantine periods; Coptic Christian relics; textiles and clothing; costumes; figurines; sepulchral masks.

Galerie d'Iéna (Pl. f). *Japanese and Chinese Art.* In the centre are cases of lacquer, musical instruments, and *Statuettes, vases, and tazze of green jade, rock crystal, and

malachite; on the right: Cases 33–34. Swords and scabbards; a shogun's travelling-trunk (1850); a princess's litter; Case 35. Imperial jade tablets; 36. Porcelain decorated with verses by the Emperor Kang-hi; 31–39. Mandarins' sceptres and sceptres of welcome.—On the other side as we return, *Table of the Ming dynasty (15–16th cent.); Case 29. Imperial bronzes; verses on jade tablets by the Emperor Kia-king (c. 1800); cups of rhinoceros horn; another princess's litter; cases of musical instruments and writing material; painting of a Portuguese expedition received by St. Francis Xavier (Japan: c. 1550); sleeping ox, by Benjizo.

The room at the end (Pl. g) contains the Golden Album of Kang-hi, and other Chinese paintings.—The Salle Raphael Petrucci, adjoining, contains an ivory pavilion presented to Louis XV by Kien-lung; paintings of scenes in the life of that Emperor. On the right, 16 engravings of his conquests made from drawings by four Jesuits stationed at Pekin (1767–74).

The remaining rooms on this floor, which contain a small collection of Egyptian antiquities, are closed for rearrangement.

26. THE MUSÉE JACQUEMART-ANDRÉ.

Métro stations: *Miromesnil* or *St-Philippe-du-Roule* (line 9), respectively ¼ m. S.E. and S.W.—Tramways and Omnibuses, see Appx., pp. 1–8.

Admission. The museum is open on Tues., Thurs., Fri. (and Sun., RR. I–IX only) from 1 to 4 (adm. 2 fr., Sun. free). It is closed throughout August. Umbrellas, parcels, etc., must be left in the cloak-room.

Catalogue (illustrated), 5 fr.

The ***MUSÉE JACQUEMART-ANDRÉ** (Pl. B 42, *A*), situated at No. 158 Boulevard Haussmann (see p. 67), contains a priceless collection illustrating French art in the 18th cent. (ground-floor), the Renaissance (Grand Hall), and Italian art (first floor). The director is M. Pierre de Nolhac.

The house was built c. 1870 by Edouard André (d. 1894), who in 1881 married Nélie Jacquemart, a well-known portrait-painter. Mme André, who survived her husband till 1912, bequeathed their collections, home, and fortune to the Institut de France (p. 131). The museum was opened on Dec. 10th, 1913, and the tasteful arrangement of the rooms and works of art as left by Mme André has been scrupulously respected. Comp. p. 376.

Vestibule. In the centre, 1. *Pigalle*, Statue of a girl extracting a thorn from her foot, the sculptor's last work (1785).

Room I (Waiting Room). From right to left: 11. *Ducreux*, Self-portrait; *12. *Mme Vigée-Lebrun*, Countess Catherine Skavronska; 14 (above), *Boucher*, Sleeping Venus; 16. *Roslin*, Portrait of the artist; 19. *Mme Vigée-Lebrun*, Comte de Vaudreuil; *28. *Lancret*, Pastoral scene; Commode of the Louis-Quinze period; *41. *Pajou*, Bust of a girl; 31. *Tocqué*, Marquis de Sainte-Aldegonde; 15 (above), *Boucher*, Venus and Cupid; *29. *Lancret*, Pastoral scene; 30 (above). *Drouais*, Child playing with a cat. In the centre, 35. Little girl with turtle-doves, a sculpture from the studio of *Pigalle*.

Room II (Salon Rotonde). Four panels of Gobelins tapestry (the Seasons; Louis-Quinze period) and a large Carpet from the Savonnerie (1663). From right to left: *60. *Nattier*, Marquise d'Antin; in the rotunda, *63. *Houdon*, Bust of Caumartin, Provost of the Merchants of Paris; 64. *Lemoyne*, Bust of Chancellor Maupeou; *65. *Coysevox*, Bust of Gabriel, the architect.—Cases A and B, by the windows, contain miniatures by *Van Blarenberghe*, *Boucher*, *Petitot*, *Fragonard*, etc. In Case C are boxes, watches, and bonbonnières. *66. *Slodtz*, Bust of Nicholas Vleughels, the painter.—On the mantelpiece, in front of an 18th cent. mirror, *62. *Lemoyne*, Bust of the Marquis de Marigny. Before the fireplace, 164. Screen of Savonnerie tapestry (Regency period). In the corner, 61. *Desportes* (?), Portrait of a man. In the centre is a *Writing-table presented by Louis XV to the town of Langres.

Room III (Tapestry Room). 183–185. *Beauvais tapestries (Russian games) after *Le Prince*; *188. *Hébert*, Mme André; *Perronneau*, Portrait of Gillequin; *195. *Falconet*, The glory of Catherine II; *189. *Greuze*, Wille, the engraver; 192. *Lemoyne*, Bust of a young woman. In front, 190. Torso of Aphrodite (antique copy of an original of the 2nd cent. B.C.). Two 'marquise' sofas, upholstered in Beauvais tapestry; writing-cabinet in rosewood and gilded bronze (late Louis-Quinze).

Room IV (Study). From left to right: 226. *Fragonard*, Sketch of a head; *227. *Guardi*, Portico and small square (in Venice ?); 228. *Van Goyen*, Coast-town (Dordrecht ?); 229. *Greuze*, Little girl; 230 (above). *Perronneau*, Young woman; *231. *Reynolds*, Captain Joming; 232. *Romney*, Mrs. Sarah Trimmer (?); *234. *Fragonard*, The model's début; 235. *Goya*, A sub-lieutenant in the Almanza dragoons; 236. *Chardin*, Still life; 239. *Reynolds*, Col. the Marquis of Granby; 241. *Lawrence*, Robert Hobart, Earl of Buckingham; 242. *Coypel*, Don Quixote and the wenches at the inn; *Prud'hon*, 244. Charles Louis Cadet de Gassicourt, 245. Empress Josephine in the park at Malmaison (sketch for the painting in the Louvre); 246. *Fragonard*, Anacreon crowned by Venus (sketch); 250. *Puech*, Bust of Mme André.—In the glass cases are MSS., books, and medals: in Case A, 255. The 'Heures de Boucicaut' or the Visitation, which belonged to Diane de Poitiers and to the Marquise de Verneuil; in Case B, Bookbindings with armorial bearings. The handsome furniture is of the Regency and Louis-Quinze period.

Room V (Salle des Dessins). On the ceiling is a painting of Peace and Justice, by *Tiepolo*. 319 (above the mirror), *Hubert Robert*, Roman ruins; 322. *Greuze*, Girl in confusion;

drawings by *Lancret*, *Watteau*, *Pater*, and *Boucher*; 345. *Pajou*, Bust of Piron, in terracotta.

Room VI (Library). *372. *David*, Français de Nantes, councillor of state; 381. *Suzanne*, Mirabeau on the rostrum, a terracotta statuette; 374. *Winterhalter*, Edouard André; 375. *Nélie Jacquemart*, Edouard André; 383. *Fr. Martin*, Bust of a woman; *380. *Carpeaux*, Bust of Edouard André.

We return through the Salon Rotonde to Room VII (Great Hall). From right to left: *416. *J. Ruysdael*, Landscape; 418. *Fr. Clouet* (studio-piece), Catherine de Médicis; 420. *Rubens*, Hercules strangling the Nemean lion (sketch); 423. *Rembrandt*, Portrait of Saskia, the painter's wife. Large case with antique bronzes, gems, gold and silver plate, rock crystal, glass, pottery, and painted enamels: 538. Enamelled glass lamp, Syro-Egyptian art of the early 16th cent.; 546. Hispano-Moresque dish, early 15th cent.; 549, 550. Dishes of Gubbio and Deruta maiolica ware, early 16th cent.; 571, 572. Small ewers in Medici porcelain; 573. Salt-cellar of Oiron ware ('Henri-Deux' pottery).—424 (above the glass case). *Ph. de Champaigne*, Supposed portrait of Colbert; 425. *Van Dyck*, Count Henriques de Peña; 427. *F. Hals*, Portrait; 441bis. Madonna, a statuette of pear-wood (French, 14th cent.); *430. *Murillo*, Franciscan friar; 431. *Van Dyck* (?), Magistrate; *432. *Rembrandt*, Dr. Arnold Tholinx; 442. Bronze bust of Pope Gregory XV (Italian).—By the windows: Case D, Small bronzes of the 15th and 16th cent.; 447. *Riccio*, Moses as Jupiter Ammon (bronze); Case E, Ivories of the 14th cent. and a large enamelled plaque by *Jean Pénicaud I* (517. Bearing of the Cross); Case F, Enamels of the 16th century.—410–413. *Corneille de Lyon*, Four small male portraits; *409. *Rembrandt*, Supper at Emmaus (painted at Leyden, c. 1630).—In the centre: Table A, *448. *Donatello*, Martyrdom of St. Sebastian, a large bronze plaquette; Tables B and C, Bronzes of the 15th and 16th centuries.

Room VIII (Winter Garden). *604. Statue of the wingless Victory, a Græco-Roman copy (Augustan age ?) of an unknown Greek original; 605. Statue of Eros (2nd cent. A.D.); on the left of the bay opening on to the glass-roofed passage, 618. Head of a small statue (Egyptian, Saïte period). Case A, Egyptian, Greek, and Italian sculptures.

Room IX (Smoking Room). The ceiling is Venetian (late 16th cent.). From right to left: 678. *Bastianini*, Venetian singing-girl, a graceful terracotta statuette (modern); 661. *Seisenegger*, Maria Theresa, Queen of Hungary; 662. *Sir Anthony Mor*, Margaret of Parma, regent of the Netherlands. On the mantelpiece of Istrian stone (Venetian; 16th cent.) is a bust of Charles V, after *Leone Leoni*. 672. *Bugiardini*,

Portrait of a lady; *657. *Pontormo* (?), Young lute-player. —Case A, Books specially bound for connoisseurs and nobles; medals. Case B, Medals.

Staircase. Three *Frescoes by *Tiepolo*, belonging to the same scheme of decoration; Henri II received by Federigo Contarini at the Villa de Mira (fresco transferred to canvas); 726. Venetian lady on a balcony with her cicisbeo; 727. Venetian lady on a balcony with an old and a young man (portrait of Tiepolo).

Gallery. 734, 735. Brussels and French tapestries (late 16th cent.).

Rooms X–XII are devoted to the Renaissance. Room X. In the Rotunda: 754. Marble doorway (Venice; late 15th cent.); columns, capitals, busts (Florentine and Venetian schools), terracottas from the Della Robbia workshops (*778. *Luca della Robbia*, Virgin and Child), faience, etc.; 764. *Girolamo Vicentino*, St. Sebastian; 823. Octagonal table with inlaid top.—The ceiling of the large room has sunk panels and a frieze of Cupids (Florence; late 15th cent.). From right to left: *849. *Venetian School* (late 15th cent.), Legend of St. Æmilianus, Bishop of Faenza (marble); *834. Large marble door with the arms of the Della Rena family of Lucca (c. 1500), in a sculptured frame attributed to *Benedetto da Rovezzano*; *837. Venetian fountain of Istrian stone, from the workshop of *Pietro Lombardo*; 874. *Rossellino* (?), Virgin and Child (marble); 880. *Mino da Fiesole*, Virgin and Child (marble); *892. *Desiderio da Settignano*, Young hero (marble bas-relief); 894. *Laurana*, Bust of an unknown lady (marble); 899. *Desiderio da Settignano*, Virgin and Child (bas-relief of painted stucco); 903. Processional banner painted on both sides by *Pietro di Giovanni d'Ambrogio*.—In the centre: *841. *Sienese School* (15th cent.), Virgin of the Nativity (painted and gilded wood); *842. *Donatello* (?), Bust of Lodovico Gonzaga, Marquis of Mantua (bronze cast by the 'cire perdue' process); *843. *Ricciarelli*, Posthumous bust of Michael Angelo (bronze); 846. *Venetian School* (c. 1500), Cupid and Psyche (marble).—Bronzes, copperwork, faience pavement-tiles, chests, tables, seats, carpets, etc.

Room XI. Stone and marble doorways of the 16th century. *942. Brussels tapestry (Bearing of the Cross) after *Van Orley*. Carved escutcheons, busts, heads, pottery, fine Oriental copperwork, and Italian bronzes. 997. Five choir-stalls, inlaid with figures and arabesques (N. Italian, c. 1505). Caskets, chests, tables, and carpets.

Room XII (entered by the door on the window side). Sculptured doors and escutcheons. *'Encyclopædic Ceiling' with 25 panels in grisaille, attributed to *Girolamo d'Andrea Mocetto*. 1014. *Antwerp School* (1510), Portrait of the

Emperor Maximilian. On the stands: *1018. *Bruges School* (late 15th cent.), Virgin with the Child illuminating a book; *1019. *Fiorenzo di Lorenzo*, Virgin with a book and the Child with a goldfinch; 1020. *Mantegna*, Virgin and Child with St. Jerome and St. Louis of Toulouse (freely retouched); 1033 (on a lectern). *Memling* (studio-piece), Holy Purity (?) in an amethyst fortress guarded by lions; 1028. *Baldovinetti*, Virgin and Child; *1029. *Carpaccio*, Embassy of Hippolyta, Queen of the Amazons, to Theseus, King of Athens; 1040. *Schiavone*, Man with a cap; 1071 (on a chest), *Desiderio da Settignano*, Terracotta bust of John the Baptist as a child; 1045. *Mantegna*, Mocking of Christ. Marriage-coffers of the 15th and 16th centuries. Between the doors, 1061. Large seat with the arms of the Strozzi (late 15th cent.). Caskets, reliquaries, mortars, chalices, dishes, etc. On Tables A, B, and C, Italian bronzes of the 15th and 16th centuries.

Room XIII (Dining Room). The *Ceiling, a fresco by *Tiepolo* transferred to canvas (belonging to the same scheme of decoration as those on the staircase), represents Fame announcing the visit of Henri III. Five Brussels tapestries (c. 1745) illustrating the Story of Achilles; 1152. Screen of Gobelins tapestry (Louis-Quatorze period); leaves of a folding screen and consoles (18th cent.); 1167. *J. L. Lemoyne*, Bust of Gabriel, the architect.—Case A: Sèvres, Vincennes, and Meissen porcelain (18th cent.). Case B: Meissen and Fürstenberg porcelain (18th cent.). Case C: Saxony, Meissen, Berlin, Ludwigsburg, and other porcelain. Case D: Vienna porcelain (white and coloured figures); Sèvres biscuit porcelain. Case E: Chinese porcelain and stoneware. The small cases contain silver plate.

27. THE LUXEMBOURG.

Métro stations: *Odéon* (lines 4 and 10) and *St-Sulpice* (line 4), ¼ m. N. and ¼ m. N.W. respectively.—Tramways and Omnibuses, see Appx., pp. 1–8.

Admission 2 fr.; Thurs. aft. and Sun. free; open daily (except Mon. and holidays), 10–5 in summer and from 10–4 in winter (Oct.–March). Students are allowed to copy on week-days till 2 p.m. Guide-lectures on Monday.

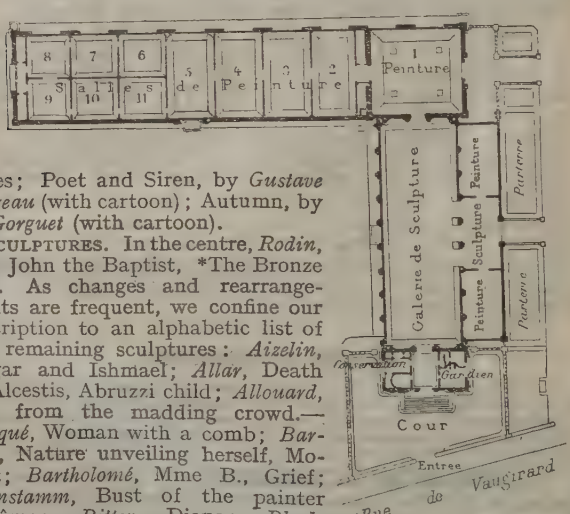
The ***MUSÉE DU LUXEMBOURG** (Pl. R 58, *D*), occupying since 1818 the former orangery of the Palais du Luxembourg (see p. 140), is a choice collection of the works of contemporary artists (paintings, sculptures, drawings, medals, gems, etc.), purchased by the State. After an artist's death his works may be transferred to the Louvre or to provincial galleries. The works of foreign schools belonging to the Musée are now exhibited in the Jeu de Paume in the Tuileries Garden (p. 11). Changes and additions are frequent. The director is M. Charles Masson.—The entrance to the gallery is in the Rue de Vaugirard, opposite the Rue Férou.

On the TERRACE running along the right-hand side of the building are the following bronzes: Phaethon, by *Houssin*; Adolescence, by *Thomas*; Hippomenes, Drunken faun, by *Injalbert*; A find at Pompeii, by *Moulin*; Fatality, by *E. Christophe*; Improvvisatore, by *F. Charpentier*; Shepherd and Sylvanus, by *Steiner*; Goatherd, by *R. Barthélemy*; Engraver, by *Maniglier*; the Child, by *Roger-Bloche*; Goats, by *Mornard*.—On the W. and S. façades are twelve busts of famous sculptors and painters. On the S. façade: Phidias, by *A. Millet*; Painting, by *J. Franceschi*.

COURTYARD. In the cold, by *Roger-Bloche*; Two sorrows, by *Rivière*; On the streets, by *Cordonnier*; Wounded dog, by *Frémiet*; Mankind's awakening, by *Bareau*; Hero and Leander, by *Gasq*; Fire-damp, by *Gréber*; Nausicaa, by *Poncin*; Pardon, by *Dubois*; Breton woman, by *Quilivic*; Blind women, by *Lefebvre*; Dawn, by *Vigoureux*; Great Dane, by *Lami*.—In the pediment of the gallery is France rewarding the Arts, by *Crauk*; r., Orpheus charming Cerberus to sleep, bronze by *Peinte*; l., Judith, bronze by *Aizelin*.

VESTIBULE. Coloured faïence, by *Henri Cros*.

Sculpture Gallery. The walls are hung with fine Gobelins tapestries: the Royal Palaces and History of the King



series; Poet and Siren, by *Gustave Moreau* (with cartoon); Autumn, by *F. Gorguet* (with cartoon).

SCULPTURES. In the centre, *Rodin*, *St. John the Baptist, *The Bronze Age. As changes and rearrangements are frequent, we confine our description to an alphabetic list of the remaining sculptures: *Aizelin*, Hagar and Ishmael; *Allar*, Death of Alcestis, Abruzzi child; *Allouard*, Far from the madding crowd.—*Bacqué*, Woman with a comb; *Barrias*, Nature unveiling herself, Mozart; *Bartholomé*, Mme B., Grief; *Bernstamm*, Bust of the painter Gérôme; *Bitter*, Diana; *Bloch*, Martyrdom (wood); *Blondat*, Cupid, The offering; *Bouchard*, Burgundian labourer; *Boucher*, Fra Angelico, Rest, In the fields; *Bourgoin*, Child and dove; *Bourdelle*, Head of Heracles, Beethoven.—*Carlès*, Youth, Abel; *Carlier*, Gilliatt (' Toilers of the Sea '); *Charpentier*, Illusion; *Convers*, La Source; *Cordier*, Coryphée; *Coutan*, Eros.—*Dagonet*, Eve after the Fall; *Dampt*, Little St. John, Grandmother's kiss; *Desbois*, The spring, Sisyphus; *Desca*, Our grandmothers.

—*Gardet*, Panthers; *Gaudissart*, Spring; *Gérôme*, Tanagra; *Gréber*, Narcissus.—*Hannaux*, Poet and Siren; *Hugues*, Œdipus Coloneus.—*Idrac*, Salammbô (heroine of Flaubert's novel), Mercury inventing the caduceus; *Injalbert*, Female faun with bagpipes.—*Landowski*, Bust of M. Nénot; *Larche*, Violets; *Laurens*, The artist's wife; *Lecourtier*, Great Dane bitch; *Lejeune*, Eros; *Lemaire*, Morning; *Longepied*, Immortality.—*Marqueste*, Perseus and the Gorgon, Galatea, Cupid; *G. Michel*, Dreaming, Thought; *Moreau-Vauthier*, Bacchante.—*Octobre*, Nymph.—*Perrault-Harry*, Fennec foxes; *Peynot*, Pro Patria; *Piron*, Flute-player; *Puech*, Siren, Muse of André Chénier, Bust of a young woman.—*Rivoire*, Bather; *Rodin*, Man with the broken nose, M. Geffroy, Busts of Puvis de Chavannes and Dalou.—*Saint-Marceaux*, Spirit guarding the secret of the tomb; *Sarrabezolles*, The soul of France; *Ségoffin*, Bust of Ziem.—*Verlet*, Prodigal daughter, Bust of Dr. Barthe; *Vermare*, Susanna; *Vernhes*, On the road (nude).

The remainder of the sculptures are scattered throughout the picture galleries and are described where they occur.

The **Picture Gallery** comprises thirteen rooms, two of which open off the sculpture gallery to the right, while the remainder are entered from the far end of the sculpture gallery.—Of the two rooms opening off the right side of the sculpture gallery, that on the left is reserved for temporary exhibitions.—In the right-hand room are (l. to r.): *Béraud*, The club; *Desvallières*, The artist's mother; *Simon*, Procession; *Devambez*, The Concert Colonne; *Blanche*, Portrait of Paul Adam; *Martel*, Café interior; *Aman-Jean*, Mgr Péchenard; *Blanche*, Family of the painter Thaulow; *René Ménard*, Louis Ménard; *Helleu*, Versailles.

Picture Galleries proper.—Room 1 (l. to r.): *Gustave Moreau* (comp. p. 56), Orpheus; *Ribot*, Mending; *Fantin-Latour*, Round the piano; *Benjamin Constant*, The artist's son; *Bonnat*, Portraits of Mme Pasca, and Robert-Fleury; *Bonvin*, Maid-servant at a fountain; *Carolus-Duran*, Lady with a glove; *Monginot*, Still life; *Fantin-Latour*, Mlle Dubourg, Studio in the Batignolles; *Harpignies*, Moonrise; *Boudin*, Bordeaux harbour; *Le Roux*, Cherry trees in autumn; *Constant*, 'Tante Anna'; *Harpignies*, Colosseum; *Carolus-Duran*, The painter Français; *Ziem*, Venice; *Henner* (see p. 65), *Abbé Hugard, Naiad; *Puvis de Chavannes*, Poor fisherman, farther on, Sketch for a fresco at the Pantheon, Hope; *Desboutin*, Mme C.; *Fantin-Latour*, Night; *Bastien-Lepage*, Haymakers.—Sculptures: *Bourdelle*, Heracles, Bust of Sir James Frazer; *Dardé*, Eternal anguish; *Paulin*, Busts of Monet and Degas; *Ségoffin*, Busts of Harpignies and Bonnat; *Mme Cazin*, Girls.

Room 2. *Aimé Morot*, The painter Hébert; *J. C. Cazin*,

Snow Scene; *Carrière*, Maternity; *Ferrier*, Gen. André; *G. Colin*, Gipsy; *Carrière*, Paul Verlaine, The family; *Colin*, Landscape; *Ricard*, Mme Calonne; *Tissot*, Portraits in a park; *Humbert*, Mlle Dehelly; *Carrière*, Alphonse Daudet and his daughter; *G. Moreau*, Jason; *Carolus-Duran*, Wounded; *Weerts*, Portrait of Paul Renouard; *Harpignies*, View at Beaulieu; *Jean-Paul Laurens*, Excommunication of Robert the Pious; *Weerts*, Portrait of Ravaisson; *Cormon*, Forge; *J. C. Cazin*, Ishmael; *Bonvin*, Refectory; *Fantin-Latour*, Portrait of his wife.—Sculptures: *Rodin*, Busts of Legros and Guillaume, the painters.

Room 3. *Tissot*, Woman in red; *Dawant*, Portrait; *Mlle Delasalle*, Portrait of Benjamin Constant; *Friant*, All Saints' Day; *Renard*, Grandmother; *Maignan*, Porch of St. Mark's; *Berton*, 'Chez elle'; *Roll*, Farmer's wife; *Chabas*, In the twilight; *Muenier*, Lesson on the virginals; *Gervex*, Dr. Péan demonstrating at the Hôpital St-Louis; *Bompard*, Prayer to Our Lady; *Dagnan-Bouveret*, Holy Communion; *Zakarian*, Musical instruments; *Lhermitte*, Harvesters' pay-day; *Dagnan-Bouveret*, In the forest; *Lauth*, Lady in black; *La Touche*, Bracquemond and his pupil (the artist); *Courtois*, Mme Gauthereau.—Sculpture: Busts of Forain, by *Saint-Marceaux*, and of Willette, by *E. Sandoz*.

Room 4. *Forain*, Studio, The refugees' return (1918); *Baschet*, President Millerand; *Monet*, The Tuileries; *Besnard*, Between two sunbeams, Fruit-seller at Madura, *Woman warming herself, Dance; *Gervex*, Portrait of a lady; *Lebourg*, Herblay; *Monet*, Hoar-frost; *Sisley*, The Loing Canal; *Monet*, Gare St-Lazare; *Degas*, The sack of Orleans; *Bazille*, The artist's studio; *Caillebotte*, Planing the parquet; *Lebourg*, La Monnaie, Paris; *Degas*, The café, Portrait, Spanish dancers; *Besnard*, Portrait of Mme Jourdain (Réjane); *Roybet*, Child with a doll; *Renoir*, Woman reading; *Sabatté*, Grandmother; *Fr. Flameng*, Sem, the caricaturist; *Baschet*, Henri Brisson; *Raffaëlli*, *The widower; *Mathey*, Félicien Rops, the Belgian artist.—Sculpture: Busts of Renoir by *Paulin*, and of Henri Martin, by *Bouchard*.

*Room 5. *Cézanne*, L'Estaque, Poplars; *Degas*, Dancing girls, Marcellin Desboutin and Comte Lepic, Semiramis building a city; *Seurat*, Port-en-Bessin in Normandy; *Monet*, Rocks at Belle-Isle; *Sisley*, Banks of the Seine; *Bazille*, Landscape; *Renoir*, Théodore de Banville; *Camille Pissarro*, Washhouse; *Renoir*, Mme Charpentier; *Monet*, Luncheon; *Pissarro*, Red roofs; *Renoir*, Mme Théodore Charpentier; *Sisley*, Street at Louveciennes, St-Mammès; *Monet*, Argenteuil regatta; *Degas*, Studies of hands, Singer; *Sisley*, Avenue; *Pissarro*, Harvest; *Renoir*, Swinging, Portrait of Bazille; *Monet*, Women in a garden, Vétheuil church;

Pissarro, Orchard in bloom; *Renoir*, Girl in the sunlight, (farther on) Moulin de la Galette, Mme Hartmann; *Manet*, On the balcony, Angelina; *Sisley*, Molesey regatta; *Van Gogh*, Inn-garden; *Eva Gonzalès*, Portrait; *Bazille*, Family party; *Van Gogh*, Restaurant de la Sirène; *Berthe Morisot*, Girl at a ball.—Sculpture: *Bernard*, Woman and child; *Bourdelle*, Busts of Anatole France and Dr. Kœberlé.

Room 6. *Bonnard*, Lady; *Toulouse-Lautrec*, Seated girl; *Gauguin*, Tahitian women; *Renoir*, Nymphs; *Valloton*, Interior; *Toulouse-Lautrec*, Study of a woman; *Le Sidaner*, Table; *Cross*, Cypresses at Cagnes; *Maurice Denis*, Mary and Martha; *Henri Martin*, Winding the skein; *Signac*, Papal palace at Avignon; *La Touche*, Swans; *Emile Bernard* Woman smoking hashish; *Lebasque*, The cigarette; *Denis*, Maternity; *X. Roussel*, Diana; *Gauguin*, Still life; *Lebourg*, Excursion at Rouen; *André*, Lunch by the sea; *Guillaumin*, Moulin des Bouchardonnes; *Legrand*, Ballet dancer; *Duhem*, Canal in Flanders; *Denis*, Annunciation; *Roussel*, Landscape; *Piot*, Algerian boy.—Sculpture: *Maillol*, Racing cyclist.

Room 7. *M. de Thomas*, The begging letter, and (farther on) the sender; *Dufrêne*, Wild goats, elephant; *Jouve*, Sleeping leopardess; *Guillonnet*, Herd of goats, evening; *Ernest Laurent*, Mme X.; *Montezin*, Poplars; *C. M. Dulac*, Quai des Célestins; *Madrassi*, Salonica woman; *Bonnard*, Nude woman at a mirror; *Laprade*, Corn; *Vuillard*, Breakfast; *Matisse*, Odalisque; *Marquet*, Quai de Paris at Rouen; *Charlot*, Shepherdess; *Déziré*, Woman and peacock; *Ottman*, Sleeping courtesan; *Bernard*, The green sofa; *Olivier*, Lakeside town; *Charlot*, A toper of the Morvan; *Toulouse-Lautrec*, Women at a café.—Sculpture, *Bartholomé*, Child crying.

Room 8. *Balande*, A fine afternoon; *Guérin*, Woman reading; *Jules Flandrin*, Road to the Grande-Chartreuse; *Flamenck*, Landscape; *Carrera*, Before the mirror; *Guizet*, Canal de la Villette; *J. Flandrin*, A little square in Italy; *Marquet*, Women of Laghouat; *Strauss*, Corsican landscape; *Van Dongen*, Neptune; *Dufrêne*, Lion-tamer; *Aman-Jean*, Study of a woman.—Sculpture: *Bernard*, Water-carrier.

Room 9. *Valloton*, Roumanian in a red dress; *Juste*, Garden under snow; *Le Mordant*, Sketch for the ceiling of the theatre at Rennes; *Baignères*, Woman with carnations; *Blot*, Valley of the Yerres; *Le Fauconnier*, Sunflowers; *Chapuy*, Snow scene; *Asselin*, Coffee in the garden; *Utrillo*, Roofs; *Suréda*, Women and blind men at a cemetery (Morocco); *Barbey*, The globe; *Zingg*, Winter landscape; *Suzanne Valadon*, The blue room; *Utrillo*, Village street; *D'Espagnat*, Marthe and Josette; *Launois*, Woman, man; *Léveillé*, Family repast; *Pernez*, *Fauconnet*, Nudes; *Friesz*, Vintage; *Marval*, 'La Mystérieuse.'—Sculpture, *Voulot*, L'Accouchée.

Room 10. *Leroy*, Arab weaver; *David-Nillet*, Old woman in prayer; *Zo*, Aguadora; *Woog*, Child with a doll; *Caro-Delvaille*, The artist's wife and sisters; *Charreton*, Winter scene; *D'Estienne*, Little girl; *Majorelle*, Valley in the Atlas; *Gosselin*, Nocturne; *Cayron*, Portrait of his wife; *Lévy-Dhurmer*, Moonlight sonata; *Mengin*, Reverie (portrait of a lady); *Rondenay*, Constantine Jewess; *Albert Laurens*, Portrait of Jean-Paul Laurens; *Clémentine Dufau*, Autumn; *Fougerat*, Portrait of his wife; *Véber*, The little princess; *Alfred Smith*, Summer harmony; *D'Estienne*, Grandmother; *Wéry*, Old lady.—Sculpture: *Aronson*, Salome.

Room 11. *Pierre Laurens*, Woman; *Patricot*, Man in a white coat; *Berthon*, Nude study; *Loup*, Reverie; *Auburtin*, Nymphs; *Suréda*, Marakesh woman; *Hanicotte*, 'Their sea' (Volendam); *Lepère*, Pines; *Dinet*, Slave of Love and Light of the Eyes; *Moreau-Nélaton*, Harfleur; *Davids*, Mme H.; *Tournès*, Toilet; *Guiguet*, Girl crocheting; *Maxence*, Serenity; *Picard*, The passing lady; *Abel Faivre*, Lady with a fan; *Grün*, The china parrot; *Biloul*, After the bath; *Milcendeau*, The aged; *Gillot*, Arrival of the 'La Fayette' at New York; *Etcheverry*, Portrait of M. Lacroisade; *Lefort*, Pont de la Concorde; *Fouqueray*, The sailors of Barbarossa; *Tenré*, Scene from an 18th cent. play.—Sculpture: *Carlès*, Bacchus.

Foreign Works. The foreign works of art belonging to the Luxembourg are exhibited in the **Musée du Jeu de Paume** (p. 11) in the Tuileries Gardens. The hours and charges for admission are normally the same as for the Luxembourg, but the Jeu de Paume gallery is very often used for special art exhibitions, when the entrance fee is usually 3 fr. (Fri. 5 fr., Thurs. afternoon and Sun. 1 fr.). During the period of preparation for these exhibitions the Jeu de Paume is closed. The paintings are rehung after every exhibition, so we confine ourselves to mentioning a few of the most important works.

Vestibule. *Constantin Meunier*, Industry, Puddlers, Plough-land; *Saint-Gaudens*, Amor, Caritas.

British and Irish Schools. R. I.: *Brangwyn*, Beach market, Well in Morocco; *Lavery*, Father and daughter, Spring; *Watts*, Love and life; *Laszlo*, Comtesse de Noailles; *Craig*, Joan of Arc.—R. II.: *Birley*, Portrait in a mirror; *Burne Jones*, The king's daughter; *Watts*, Eve; *MacEvoy*, Portrait of a lady; *Connard*, Spring morn, The awakening; *Orchardson*, Portrait of Mr. Edmund Davis; *Rackham*, Jack Sprat and his wife; *Orpen*, Café Royal, Piccadilly; *Ricketts*, Plague; *Tonks*, Jewel-seller; *Nicholson*, Still life; *Kennington*, Field Kitchen.

Belgian and Dutch Schools. R. III.: *Meunier*, The

black country; *Delville*, School of Plato; *Baertsoen*, Thaw; *Laermans*, Late autumn; *Frédéric*, The golden age, The ages of the workman.—R. IV.: *Frédéric*, Old servant; *Baertsoen*, Flemish farmyard at twilight; *Van Rysselberghe*, Emile; *Verhaeren*, Nude woman; *Claus*, The artist's house; *Gilsoul*, Evening in Brabant.

Slav and Czech Schools. R. V.: *Marie Bashkirtseff*, The meeting; *Edelfelt*, Portrait of a pastor.

Italian School. R. VI.: *Boldini*, Portrait of a lady, Comte Robert de Montesquiou; *Mancini*, Poor scholar; *De Nittis*, Ruins of the Tuileries in 1882, Place des Pyramides; *Capiello*, Henri de Regnier.

American School. R. VII.: *Mary Cassatt*, Mother and child; *MacLure Hamilton*, Portrait of Gladstone; *Harrison*, Arcady; *Humphreys-Johnston*, Mother of the artist; *Mac Ewen*, Sunday in Holland; *John Sargent*, Portrait of a lady, La Carmencita; *Alexander*, Lady in grey; *Mrs. R. Brooks*, Gabriele d'Annunzio, Portrait of the artist; *Miller*, Old maids.

Scandinavian and Spanish Schools. R. VIII.: *Zorn*, Peasant woman's toilet, Fisherman; *Thaulow*, Winter day in Norway; *Wentzel*, Sailor's burial in Norway; *Sorolla y Bastida*, Return from fishing, Drying raisins; *Zuloaga*, The dwarf, Portrait.—A small room on the upper floor is reserved for the Swiss and German Schools.

28. THE PETIT-PALAIS.

Métro stations: *Champs-Elysées* (line 1), 200 yds. N.; *Concorde* (lines 1, 8, and Nord-Sud), ½ m. E.—Tramways and Omnibuses, see Appx., pp. 1–8.

Admission. The gallery is open daily (except Mon. and holidays) from 10 (Tues. from 1) to 5 (Oct.–March till 4); adm. 2 fr., free on Sun. The Collection Dutuit (p. 304; entrance at the S.W. corner of the building, near the Seine) is open free at the same hours.—Umbrellas, etc., must be left in the cloak-room in wet weather (gratuity).—Comp. 'Le Palais des Beaux-Arts de la Ville de Paris,' by *Henry Lapauze* (1909), 30 fr.

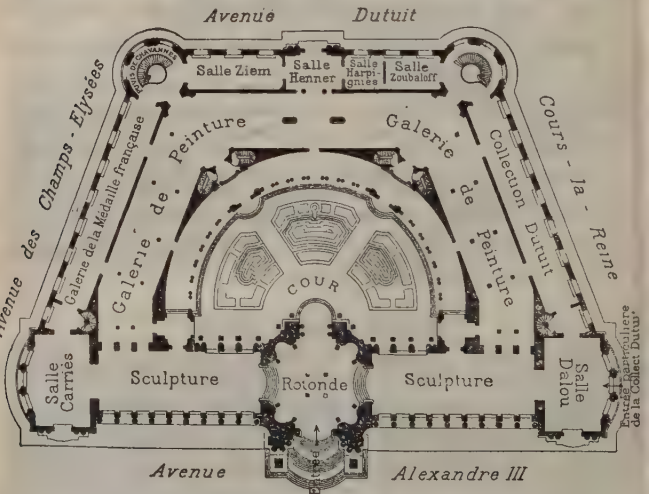
The ***PETIT-PALAIS** (Pl. B 44, *B*), or *Palais des Beaux-Arts de la Ville de Paris*, situated in the Champs-Elysées, on the E. side of the Av. Alexandre-III (see p. 15), contains the art-collections of the City of Paris, acquired either by purchase at the yearly Salons (p. li) or by donation. Curator, M. Gronkowski.

The building was erected for the Exhibition of 1900, from the designs of *Charles Girault*. In the centre of the façade (140 yds. long) is a monumental porch crowned with a dome and flanked by colonnades. On the right of the porch are the Seasons, by *L. Convers*; on the left, the Seine and its banks, by *Ferrary*; in the tympanum, the City of Paris, among the Muses, supporting the Seine and triumphant from the Ocean to the Mediterranean, by *Injalbert*; on either side of the porch and at the base of the dome, groups by *Saint-Marceaux*.

Changes in the arrangement of the exhibits are frequent. During the War numerous works of art from the invaded districts were housed in the Petit-Palais, notably the tapestry from Rheims Cathedral, the woodwork from the choir of Verdun Cathedral, and Belgian works of art saved from the Yser district.

Rotunda or Vestibule. On the left is the cloak-room (see above). In the centre: St. George, by *Frémiet*. The *Allegorical Paintings in the dome represent Thought, Matter, the Plastic Art, and Mysticism, by *A. Besnard*.

The **Sculpture Galleries** open to the right and left of the vestibule. The Sculpture Gallery to the right has a ceiling-painting by *Roll*, the Triumph of the Republic. In the centre: *Frémiet*, Duguesclin; *J. Boucher*, By the sea; *Barrau*, Salammbô and Mathô (comp. p. 295); *Etcheto*, Villon; *Larche*, Tempest. On the right: *Sicard*, Hagar; *Vital Cornu*,



Mme Roland (p. 151); *Barrias*, Bernard Palissy (p. 315); *Gaudez*, Lulli (p. 4) as a child; *Mme Léon Berteaux*, Psyche; *Vermare*, Pierrot; *A. Boucher*, Haymaker; *Frémiet*, Joan of Arc; *Favre*, Regrets. On the left: *Landowski*, Hymn to Aurora; *Arnold*, Lilette; *Bacqué*, Dancing girl; *Lenoir*, Autumn; *Debrie*, A strong pull; *Claude Vignon*, Bust of herself; *Mérite*, Stag at bay; *David d'Angers*, Bust of Saint-Just (p. 7); *P. Vannier*, Rest.

The Rotunda at the end, or Salle Dalou, contains *Works by *Jules Dalou* (1838–1902): Models and designs; busts; a marble bas-relief, the Union of Nations, etc. The door on the left (open only on Sun.) leads to the Collection Dutuit (p. 304).

The Sculpture Gallery on the left of the vestibule has ceiling-paintings by *Cormon* of scenes from the history of

France and of Paris. In the centre : *Frémiet,* Torch-bearer; *Labatut,* The Levite of Ephraim; *Crauk,* The Three Graces carrying Cupid; *Vital-Dubray,* Empress Josephine; *P. Richer,* The Graces; *Allouard,* Richelieu before La Rochelle; *Octobre,* Remorse; *Daillion,* Adam's awakening; *Carpeaux,* Design for a monument to Gen. Moncey (p. 57). On the right : *A. Boucher,* Thoughtfulness; *Mme Girardet,* Sick child; *Bareau,* The poet's vision; *A. Boucher,* Joan of Arc, Tenderness; *Peyre,* Offering to Venus. On the left : *Mathet,* Consolation; *P. Aubé,* Dante; *R. Bloche,* Hunger; *Aublet,* Snake-charmer; *Larche,* Meadow flower; *Bareau,* Diana the huntress; *Quillivic,* Little Bigoudenne; *Alaphilippe,* Lady with a monkey; *Curillon,* Filial piety.

In the Rotunda at the end, or Salle Carriès, are enamelled plasters and stoneware (busts and heads) by *Jean Carriès* (1855–94).

The **Picture Galleries** contain modern French paintings. We enter from the S. Sculpture Gallery. Each room is described from right to left.

Room I. Exhibition gallery.—In the centre : *Marquet,* Nude woman; left : *Dalou,* Bacchus and Ariadne.

Room II. *Falguière,* The artist's country house, Lady with a fan, Last Supper; *Carolus-Duran,* Portraits of Falguière and Baron Ezpeleta; *Chartran,* The artist's mother; *J. P. Laurens,* Proclamation of the Republic in 1848; *Pierre Laurens,* J. P. Laurens; *Gill,* Daubray of the Palais-Royal.—In the centre, *Roussel,* Pompeian dancer.

Room III. *Chabas,* Girl with waterlilies; *Baschet,* Henri Rochefort; *Béraud,* The club; *Bail,* Cinderella; *Roll,* Exodus; *Humbert,* Col. Marchand; *Clairin,* Sarah Bernhardt; *Morisset,* In the trenches; *Véber,* Three friends; *Gourdault,* Rag-fair at Bicêtre; *Roll,* M. Alphand; *Willaert,* Béguinage at Termonde; *Friant,* Souvenir; *Moullé,* The Loing at Moret; *Lemordant,* Breton sailors; *Gabriel-Ferrier,* Paul Déroulède; *Roll,* Summer; *Dawant,* Portrait; *Gillot,* Quai St-Nicolas; *Flameng,* Mme Soyer.—On the screen : *Laprade,* Still life; *Chabas,* Bathers; *Dilly,* Flemish prayer; *Devambez,* March past; *Chartran,* Funeral; *Bail,* Cards; *Jeanniot,* The introduction; *Vollon,* Corner of the studio.

Room IV. *Pille,* Zamacoïs the artist; *Dubufe,* Duchesse de Valençay; *Delaunay,* M. Busnach; *Marie Bashkirtseff,* Portrait of herself; *Bonnat,* Christ on the Cross; *Desboutin,* The playmate; *Giron,* Portraits of Carriès and Coquelin aîné; *Chaplin,* Mme Chaplin; *Bonnat,* Mme Ehrler; *Sargent,* Mme Allouard-Jouan; *Rodin,* Bust of Falguière; *Bonnat,* St. Vincent de Paul ransoming galley-slaves, Harpignies; *Dagnan-Bouveret,* His wife and son; *Dufeu,* La Carola; *Friand,* Coquelin cadet.—In the centre, *P. Dubois,* Eve.

Room V. *Etcheverry,* Negress and child; *Dubufe,* The nest; *Auburtin,* Sirens' song; *H. Martin,* Tower of La

Dalbade at Toulouse (which fell in 1926); *Cabanès*, Caravan in the desert; *Triquet*, First communion; *St-Germier*, Venetian masquerade; *Cachoud*, Clear night.—In the centre, *Barrias*, The first funeral.

Room VI. Paintings by *Jules Breton*; *Ary Scheffer*, Mme Caillard; *Houdon*, Mme Houdon (?) and her daughter (terracotta medallion); *Ricard*, Marquise Landolfo Carcano; *Marin*, Bacchante and children (terracotta from the Salon of 1799); *Mottez*, Mme Mottez; *Carpeaux*, Bust of Gérôme; *Delacroix*, Sketches for the decoration of the Hôtel de Ville; portraits by *Millet*, *Ricard*, *Dehodencq* (the artist's children), and *Puvis de Chavannes*; *Daumier*, Amateur musicians, Chess-players, Print-collector; *Baron Gérard*, Mme Récamier; *Ribot*, Old man; *Boilly*, Champs-Elysées.—In the centre, *Houdon*, Voltaire.

Room VII. *Mlle Claudel*, Bust of Rodin; *Cazin*, Mesnilval; *G. Moreau*, Orpheus; *Toulouse-Lautrec*, M. Rivoire; *Monet*, Sunset at Gavacourt; *Sisley*, The tug, La Celle-St-Cloud; *Lebourg*, Pont-Neuf; *Courbet*, Fire; *Monticelli*, Meeting in a park under the Valois; *Pissarro*, Pont Royal; *Manet*, M. Duret; *Jongkind*, Moonlight studies, Inn; *Legros*, Edouard Manet; *Rodin*, Bust of Legros; *Sisley*, Moret church; *Guillaumin*, The valley path; *Dubois*, Bust of Pasteur; *Sisley*, Sawyers; *Gauguin*, Old man; *Corot*, Ville-d'Avray; *Fantin-Latour*, Mme Edwards; *Courbet*, Rocks at Dinant; *Pissarro*, Village belfry; *Berthe Morisot*, Girl; *Gustave Courbet*, Portraits of his father, himself, and his sister, of the socialist Proudhon and his children, and of *M. Corbinaud; also, Siesta, Girls bathing; *Berthe Morisot*, In the park.—In the centre: *Falguière*, Cain and Abel, Combat of Bacchantes; casts by *Dalou* and *Barye*.

Room VIII. *Eugène Carrière*, Decorative panels; *Fantin-Latour*, Temptation of St. Anthony, Faust; *Lépine*, Pont des Arts.

Room IX. *Mela Muter*, Sudanese; *Zo*, Encarnación Market at Seville; *Dupuy*, Boatmen at the Port Henri-IV; *Karbowski*, Carnation; *Guillaumin*, St-Palais; *Montenard*, The Arènes at Arles; *Tanquerey*, Before the departure; *Lhermitte*, Les Halles; *Doigneau*, Bigoudennes; *Montenard*, Shepherd in the Crau (Provence).

Room X. *John Lewis Brown*, Horsemen; *Spenlove-Spenlove*, The last journey; *Mary Cassatt*, Portrait; *Raffaëlli*, Hôtel des Invalides, Scottish fishermen; *Besnard*, Fr. Magnard; *Boudin*, Windy day at Le Havre; *Mary Cassatt*, Portrait; *Weertz*, M. Waltner; *Miller*, Toyman; *Flameng*, Auguste Rodin; *Guillaumet*, Arab scene; *Tissot*, Young girl, The reader; *Blanche*, Portraits of Zuloaga and Chéret, Child with a doll, The tangerine; *Mme Bracquemond*, Tea-time;

De Nittis, National Gallery; *M. Cassatt*, Girl; *Renoir*, Berthe Morisot and her daughter.—In the centre : *Baffier*, Jeannette.

Room XI. *Guillaume*, The admirers; *Aguttes*, Morning light; *Latouche*, Temptation of St. Anthony; *Henri Martin*, My son; *Déchenaud*, A pinch of snuff; *Charlot*, Little shepherd; *Adler*, Poor man's soup; *Cottet*, Low Mass in Brittany; *Granchi-Taylor*, Crab fishers; *Latouche*, Versailles; *Aman-Jean*, Girl, lady; *Lucas*, ' Pardon ' at St-Cado; *Adler*, Rough weather; *Latouche*, Bathers; *D'Espagnat*, Reading in bed; *Hélène Dufau*, The hammock; *Balande*, Net-menders.—In the centre : *Georges Leroux*, ' 1918 ' (to the heroes of the Great War); *Dauchez*, Coast at Plomarc'h.

Room XII. *Lepère*, Seashore; *Maurice Denis*, Bathers; *De Castro*, Valley in Normandy; *Le Sidaner*, Bridge of Sighs; *Loup*, Portrait; *L. Simon*, Nausicaa; *Bourdelle*, Sketch of a head; *How*, Breton child; *Ménard*, Ancient earth, Idyll; *Chahine*, Head (pastel); *Bail*, Linen-room; *Blanche*, Baby's head; *Lévy Dhurmer*, Georges Clemenceau; *Le Sidaner*, Versailles; *Simon*, The visit; *Tournès*, The foot-bath; *Roussel*, Near the sea; *M. Denis*, Maternity.

Room XIII is reserved for temporary exhibitions of drawings.

The outer range of galleries is entered from the Salle Carriès (r.). The first Gallery contains *Medals, medallions, and plaquettes by French artists of the 16–19th cent., also tapestries and paintings including : *Comerre*, Golden rain; *Carrier-Belleuse*, Girl on the dunes; *Jonas*, ' The good fairies '; *Gillot*, Flame-thrower; *Berthon*, Nude woman with a rose; *Jarocki*, Return from church; *Cormon*, The five continents; *Weerts*, The eternal moment; *Gervais*, The sun bath; *Peske*, Path in the wood; *Dequene*, Old Flemish woman.—*Communal*, Bridge at Marakesh; *Dabadie*, Tombs at Fez; *Jamois*, The quack; *Martin-Gourdault*, Latifah.

The Rotunda, in the N.E. corner of the building, contains four 18th cent. panels by *Pillement*, and the Mountebank, by *Augustin Leroux*.

Salle Ziem. Paintings, water-colours, and studies, by *Félix Ziem* (1821–1911). Portrait of Ziem by *Ricard* and a bust of him (bronze ' à cire perdue ') by *Ségoffin*.

Salle Henner. Paintings and drawings by *Jean-Jacques Henner* (1829–1905; see p. 65) : Joseph Bara, Christ on the Cross, Entombment, Eclogue, etc. Bust of Henner by *Paul Dubois*.

Salles Harpignies and Zoubaloff. Drawings by *Odilon Redon*; water-colours by *Cros*, *Jongkind*, and *Rodin*, Paintings by *Henri Harpignies* (1820–1917); terracottas by *Maillol* and sculptures by *Barye*.

The Rotunda in the S.E. corner is an entrance to the Collection Dutuit (see p. 304). Here are some of the admirable drawings of the 17th cent. schools, Dutch, Italian, and French. A staircase descends to a gallery with a fine collection of modern French prints, engravings, and etchings.

The charming COURTYARD, with flower-beds and fountains, has a gallery decorated with frescoes by *Baudoin*.

The ***Collection Dutuit** (adm. and entrance, see p. 299), occupying the gallery on the S. side of the building, facing the Cours-la-Reine, was bequeathed to Paris in 1902 by Eugène and Auguste Dutuit (d. 1886, 1902). It is arranged in four rooms, the 1st of which contains pictures and faience; the 2nd, mediæval tapestries, Limoges enamels, Italian pottery, ivories, etc.; the 3rd, French art (mainly of the 18th cent.); and the 4th, on the floor above, adjoining the important library, antiquities.

FAIENCE AND TERRACOTTA. Faience of the school of Bernard Palissy; *Oiron or Saint-Porchaire ware ('Henri-Deux' candlestick, and two feeding-cups of exceptionally fine quality; 16th cent.); 18th cent. porcelain and faience; round *Basin (Hispano-Moresque, 15th cent.). Damascene and Chinese pottery; terracottas by the *Della Robbias* and *Clodion* (Bacchantes).

ENAMELS AND IVORIES. *Limoges enamels by *Nardon Pénicaud* (triptych of the Virgin adoring the Child Jesus), *Jean Pénicaud II* (Adoration of the Magi), *Jean Courtois* (Descent from the Cross), *Pierre Reymond*, etc. Mediæval ivories and champlevé enamels: Processional figure of the Virgin from the Abbey of Ourscamp (13th cent.); ivory crozier (16th cent.); enamel crozier; ivory casket (Byzantine, 11th cent.); two ivory diptychs (Life of Christ; 14th cent.); two reliquary triptychs (Rhenish, 12th cent.); two plaques from shrines, in champlevé enamel; Byzantine flabellum.

GLASS, JEWELLERY, ETC. Venetian glass (beaker; early 16th cent.); mosque lamp (Syro-Egyptian, 16th cent.); Renaissance jewels and watches; bronzes pewter-work, 'Luther's beer-mug'; lacquer, jade, and céladon (jade-green porcelain).

FURNITURE AND TAPESTRY. Marquetry accouchement-table (18th cent.); gilded bronze table (late 18th cent.); *Screen of carved and gilded wood (Regency period); Louis-Seize secrétaire; *Clock by *Lepaute*. Tapestries, including three of the 15th cent. from Brussels (Story of Alexander and King Nicholas of Cæsarea).

PAINTINGS AND DRAWINGS. *Tiepolo*, Alexander and Bucephalus; *Boucher*, Rustic scene; *Pater*, *Party in a park; *Hubert Robert*, Washer-women in a park; *J. Vernet*, Angling; *P. Janssens*, Housewife; *J. Ruysdael*, Environs of Haarlem; *Van der Neer*, *Sunset; *Terborch*, *Betrothed; *Berchem*, Drinking place; *Wouverman*, Horsemen resting; *A. van de Velde*, Cows at the watering place; *Metsu*, Lady at a harpsichord; *Cuyp*, *Pastures; *Van Mieris*, Interrupted song; *J. Steen*, Little beggar-girl; *D. Teniers*, Smokers; *A. van de Velde*, Mercury and Argus; *Everdingen*, Sea-piece; *Hobbema*, *Mills; *Jordaens*, Diana resting; *Gonzales Coques*, Company of artists; *Hobbema*, Forest track; *Brouwer*, Drinking-song; *N. Maes*, Lacemaker; *I. van Ostade*, Farm; *A. van Ostade*, Woman with a letter, Analyst; *Rubens*, Rape of Proserpine (sketch); *J. Ruysdael*, Torrent; *Rembrandt* (?), Portrait of himself; *Van Goyen*, Inn near a canal; *H. Pot*, Portrait; *Metsu*, Toilet; *D. Teniers*, Peasants at an inn; *Poussin*, Massacre of the Innocents; *Claude Lorrain*, Landscape. Drawings by *Van Dyck*, *Ruysdael*, *Visscher*, *Guardi*, *Greuze*, *Watteau* (Pilgrim, Savoyard with a marmot, Studies of heads), and *Fragonard* (Shady walk, Villa d'Este). On a commode is a wooden *Statuette of a woman (16th cent.).

ANTIQUITIES. Terracottas (Greek vases, rhytons, Tanagra statuettes); Greek, Roman, and Byzantine coins; ivories (Roman actor with mask, 1st cent.); Roman tesseræ; Etruscan, Greek, Roman, Gallic, and Byzantine jewellery; bronzes (Greek mirror, 5th cent. B.C.); blue and white glass plaque of Bacchus and a child; MSS.; Athenian *Crater (Zeus and Porphyrion), ascribed to *Brygos* (5th cent. B.C.).

29. THE MUSÉE RODIN.

MÉTRO stations: *Varenne* (line 10), almost opposite; *Invalides* (lines 8 and 10), ⅓ m. N.—TRAMWAYS and OMNIBUSES, see Appx., pp. 1–8.

ADMISSION 2 fr.; Sun. free; open daily from 1–6 (1–4 in Oct.–Mar.). Catalogue 3 fr. 50 c.

The ***Musée Rodin,** in the *Hôtel Biron* (Pl. R 41–46, *B*), at No. 77 Rue de Varenne (see p. 152), contains the works and collections of *Auguste Rodin* (1840–1917), which the famous sculptor bequeathed to the state. In the Hôtel Biron are exhibited many finished works of the master, including the originals of works executed in marble and bronze, a selection of his drawings and sketches (of which the museum possesses nearly 6000), and some of the antiquities and paintings collected by him. The Villa des Brillants, Rodin's residence at Meudon (p. 317), beside which he is buried, is now an annexe of the museum, containing personal memorials, studies and preparatory works, and the collection of antiquities. Permission to visit the Villa must be obtained at the Museum. Curator, M. Georges Grappe.

To the right of the gateway as we enter is the Chapel (see p. 306), but we first visit the mansion, straight in front.

Ground Floor. In the VESTIBULE are antique marbles from Rodin's collection. ROOM I. In the centre, *77. The Kiss, originally designed as a group of Paolo and Francesca for the Gate of Hell (p. 307). Round the room from r. to l.: 127. La Vieille Heaulmière; 37. The hawk and the dove; 100. Bust of Lord Howard de Walden; *71. Hand of God, or the Creation; 10. Lady Warwick; 35. Transport and rapture.—ROOM II (on the right). In the centre, *119. John the Baptist, replica of the original now in the Luxembourg. R. to l.: 82. Bust of Rodin's father, the earliest known work of the artist (before 1863); 60. Female Centaur; 83. Père Aymard, Rodin's superior in the Eudist Convent (1863); 128. Death of Adonis; 22. Convalescent; *85. Bust of Rose Beuret, wife of the artist; 117. Mrs. Russell, original wax head, prepared for casting; *108. Bust of Mme Goloubeff; 2. Bust of Puvis de Chavannes (1913); 90. Bust of Carrier-Belleuse (1882). The sketches by *Carrière* in this room include a portrait of Rodin.—ROOM III. In the centre, 120. Eve, designed for the Gate of Hell (1899). R. to l.: 11. Lady Sackville West; 133. Study for one of the Burghers of Calais; 1. Bust of Victor Hugo; 23. Mozart; 106. Duchesse de Choiseul; 81 (in a glass-case), Death-mask of Mme Rodin; *84. Man with the broken nose (1864; bronze), one of the earliest and most frequently reproduced of Rodin's works.—ROOM IV. In the centre, 121. Crouching woman. R. to l.: 115 and 116 (opposite). Bust of Etienne Clémentel

in two states (the latter the last work of Rodin; 1916); *4. Bust of Georges Clemenceau; 73. The secret (a study of hands); 94. Puvis de Chavannes (bronze).

Room V (on the left of R. I). In the centre, 45. Ariadne. R. to l.: 52. Orpheus and the Mænads; *80. Bust of Mme Vicunha (1888); 38. The hawk and the dove (comp. No. 37, p. 305); 54. Satyr and female Faun; 111. Malher, the composer; 78. La Pensée (1889); 110. Marcelin Berthelot, the chemist; 50. Zephyr and Psyche.—Room VI. In the centre, *118. The Bronze Age (1877), replica of the original now in the Luxembourg (p. 294).

The extraordinary fidelity to nature shown in the modelling of this figure gave rise to the absolutely unfounded report that the then unknown artist had obtained his results by means of direct casts from the life.

R. to l.: 102. Bust of Mr. Bernard Shaw (bronze); *40. The wave; 114. Bust of Pope Benedict XV; 56. Triton and Nereid on a dolphin; 98. Bust of M. G. Geffroy; 67. Paolo and Francesca (comp. No. 77, p. 305). Room VII. Four studies by Rodin, and numerous paintings by him.

First Floor. Room VIII (on the right of the staircase). *62. Chèvre-pied; 55. Triton and Nereid; *66. Head of John the Baptist; 31. Mourning lion; *8. Man with the broken nose (marble; comp. No. 84, p. 305); 48. Icarus; 29. Stooping woman; 41. Constellation; 49. Cupid and Psyche; in the centre, The good genius.—Room IX. In the centre, 42. 'Flowers in a vase.' R. to l.: 74. 'Mene, mene, tekel, upharsin'; 26. The storm; 72. Hand of the Devil grasping Woman.—Room X. In the centre, 47. Water-fairy. R. to l.: 54. Satyr and female faun; *64. Adam and Eve; 17. Study; 15. Bust of Miss Fairfax. On the walls, Nude, by *Renoir*; *Père Tanguy and *Harvest, by *Van Gogh*.—Room XI (on the l. of R. VIII). In the centre, 39. The shell and the pearl. Two glass-cases contain small works and studies. R. to l.: 36. 'Emprise'; 9. Mme Rodin.—Room XII. In the centre, *79. Danaïd (1890). R. to l.: 12. Mrs. Potter Palmer; 18. Pallas with the Parthenon as headdress; 3. Bust of Mr. Bernard Shaw (marble); 51. Psyche borne by the Chimæra; 53. Death of Adonis; *59. Nymphs.—Room XIII (on the left of the staircase) contains small ivories, terracottas, vases, etc., from Rodin's collection; and 369. L'Eternelle Idole.—In Room XIV, containing furniture, are: 25. Sirens; 26. Psyche; 22. The Ecclesiast; 23. Echo; and, in the centre, The Prodigal Son.

Chapel. The former convent-chapel is arranged as a *Musée Monumental*, with plaster groups and figures for monuments either executed or projected. It contains also numerous figures and groups designed in connection with the Gate of Hell (see below), besides many busts and other works.

In the Vestibule is (r.) a bust of Rodin, executed in 1917

by *Paul Paulin*. In the centre of the nave are large plaster groups: 245. The Kiss (comp. No. 77, p. 305); 246. Ugolino and his sons; 247. The Burghers of Calais; 248. Victor Hugo. At the E. end, *256. The Gate of Hell, a composition on which Rodin was engaged for over 20 years, but which has not yet been executed in marble or bronze.

The gateway, originally commissioned in 1880 for a projected Musée des Arts Décoratifs, borrows its main idea from Dante's 'Divine Comedy,' but in the details and in the conception of the 186 figures the sculptor has given full play to his own fancy and inventive faculty. At the top will be noted the 'Penseur,' originally styled the 'Poet,' contemplating the drama below.

Studies and designs for the details of the Gate are exhibited in two adjoining rooms, as well as in different parts of the chapel.

At the sides of the nave are: 361. Fugit Amor; 362. Christ and Mary Magdalen; 261, 262. Fallen caryatids; 251. La Défense, erected at Verdun in 1920; 250. Apollo crushing Python, the base of a monument to Sarmiento, erected at Buenos Ayres in 1895. At the E. end of the S. aisle, 260. Balzac (1898), a statue commissioned by the Société des Gens de Lettres but refused by them. In the same aisle, *259. Claude Lorrain (1889; statue in Nancy); 261. Fallen caryatid. In the N. aisle: 251. La Défense, erected at Verdun in 1920; 280. Bust of W. E. Henley, the poet; 249. Victor Hugo.—In the N. aisle: 303. Study for the St. John the Baptist (in the Luxembourg); 301. Bastien-Lepage; 300. Martyr; 306. César Franck (medallion).

30. THE TROCADÉRO.

Métro station: *Trocadéro* (lines 5 and 9), in the Place du Trocadéro, opposite the entrance.—Tramways and Omnibuses, see Appx., pp. 1–8.

Admission. The *Musée de Sculpture Comparée* (plaster casts) is open daily (except Mon. and Tues. morning) from 10 to 4 (in April–Sept. 10–5). Adm. 1 fr. to each wing (free on Thurs. afternoon and Sun.).—Catalogue, 3 fr. 50 c. (in French or English).—The *Musée Ethnographique* is open free on Sun., Tues., and Thurs. from 12 to 4 (in April–Sept. 12–5).

The **PALAIS DU TROCADÉRO** (Pl. B 25, *B*), an imposing Oriental-looking edifice on the S. side of the Place du Trocadéro (see p. 72), was designed by *Davioud* and *Bourdais* for the Exhibition of 1878. The main façade looks S.E. across the Parc du Trocadéro, to the Champ-de-Mars. The Trocadéro consists of a central building in the form of a water tower or rotunda, 190 ft. in diameter and 180 ft. high, flanked with minarets 230 ft. high and with long wings used as the museum galleries.

The dome is crowned with a colossal figure of Fame by *Mercié*. Other statues on the water tower are Europe, by *Schœnewerk*, Asia by *Falguière*, Africa by *Delaplanche*, North America by *Hiolle*, South America by *Millet*, and Oceania by *Moreau*.—The central building contains the Salle des Fêtes (used in winter

by the Théâtre National Populaire), an enormous concert hall holding 6000 spectators and containing a colossal steam-driven organ by Cavaillé-Coll.

The ***Musée de Sculpture Comparée** (adm., see p. 307), which has occupied both wings of the Trocadéro since 1882, was founded by Viollet-le-Duc and has M. Enlart as its present director. It consists almost entirely of plaster casts of the chief types of monumental sculpture (mainly of the 11–19th cent.), both French and foreign. The excellent choice of examples and the technical perfection of the reproductions make the Trocadéro one of the most interesting museums of its kind in the world. Each wing comprises six large rooms, nearly all devoted to French architecture and sculpture, while the lateral galleries on the garden side contain antique and foreign works, architectural models, copies of wall-paintings, and photographs. Other casts will be found in the Ecole des Beaux-Arts (p. 137; Italian) and in the Louvre (p. 171; antique).

East Wing. Room A. *Romanesque and Transitional Period.* Large collection of 12th cent. doorways at Vézelay (between Rooms A and B), Autun, Avallon, La Charité-sur-Loire (tympanum), Chartres, Rheims, St-Trophime at Arles, St-Loup-de-Naud, Notre-Dame-du-Port at Clermont; Romanesque capitals of every school; details of St-André-le-Bas at Vienne (Isère); statues from the demolished church of Notre-Dame at Corbeil (p. 357).

Rooms B and C. *Gothic Period* (12–14th cent.). *Fragments from Notre-Dame (p. 106); statues from Chartres Cathedral; pier of the central portal and one of the transeptal portals of Sens Cathedral; central tympanum of Bourges Cathedral; porch of Bourges Cathedral; N. porch of Bordeaux Cathedral; large capital from Rheims Cathedral; fragments of the Bourges rood-loft; the Rieux statues at Toulouse; *Well of Moses at the Chartreuse at Dijon; tombs of the Dukes of Burgundy; tympanum of the great gateway at the Château de la Ferté-Milon; altarpiece of the Sainte-Chapelle at St-Germer; stone shrine at Aubazine; tomb of the heart of Thibaut V at Provins.

Room D. *Later Gothic* (15–16th cent.) *and Renaissance Periods.* 1st Section: Staircase of St-Maclou at Rouen; stalls of Amiens Cathedral; choir-screen at Chartres Cathedral; door of the ducal palace at Nancy, with hints of the coming Renaissance. Tombs of Charles VIII's sons; sculptures by Jean Goujon and Germain Pilon; doors of the S. porch at Beauvais Cathedral and of St-Maclou at Rouen; rood-loft at Limoges Cathedral; stalls at Gaillon and St-Bertrand-de-Comminges; statues of the Troyes school; cross at St-Cirgues (Puy-de-Dôme). 2nd Section: Fontaine de Beaune-Semblançay at Tours; Bearing of the Cross by Francesco Laurana, at

Avignon; door of the Palazzo Doria at Genoa; tombs at St-Just, Narbonne; 16th cent. mantelpiece at the Orléans museum.

Room E. *Modern Times.* *Architectural and sculptural fragments from the palace and gardens of Versailles; busts and statues by Girardon, Slodtz, Coysevox, Houdon; *Caryatid doorway of the Hôtel de Ville at Toulon, by Puget; reredos in Rouen Cathedral, by Clodion.

Room F. *Decorative Sculpture.* Capitals, columns, etc. (12–16th cent.). In the centre is a buttress pinnacle at St-Pierre, Caen (16th cent.). The glass-cases contain French and foreign seals and 19th cent. medals.

Lateral Gallery (on the garden side). The walls are hung with photographs and plaster casts of Italian, Spanish, German, and English works, arranged in chronological order (11–16th cent.).

At the end of the E. wing are a lecture-room and a Library of 2000 vols. (open daily 11–4, except Sun.), including a collection of drawings by Viollet-le-Duc and 56,000 photographs of historic monuments, many of which are exhibited on revolving stands.

West Wing. Room H (12th cent.). Portals of the abbey-church of Carennac, St-Pierre at Moissac, St-Pierre at Aulnay, and St-Trophime at Arles.

Room I (12–13th cent.). Porch of Chartres Cathedral; the St. John portal at Rouen Cathedral; windows of a 13th cent. house at Chartres; porch of the abbey-church at Charlieu (Saône-et-Loire).

Room K (13–14th cent.). Triforium and details of the church of Semur-en-Auxois; details of Notre-Dame at Dijon; masterpieces from the cathedral of St-Etienne at Auxerre, and from St-Urbain at Troyes; choir-screen of Notre-Dame (p. 109); details of the S. portal at St-Denis (p. 400); portal of the church of St-Gilles (12th cent.).

Room L (15th cent.). House of Jacques Cœur at Bourges; Bourges Cathedral (15th cent. portions); details of the church and tombs at Brou (Ain); details of the great doorway of Vienne Cathedral (Isère); Entombment at the church of Solesmes; Aix Cathedral (doors and retables); burial chapel at Avioth (Meuse).

*Room M (16th cent.). Vaulting of the Grosse-Horloge at Rouen; chapel screen at Rodez Cathedral; church of St-Etienne at St-Mihiel; Entombment and reredos at Hattonchâtel, by Ligier Richier; Hôtel d'Escoville at Caen; Hôtel Bernuy at Toulouse; Evreux Cathedral; church of Thielen (Belgium); the Cheminée du Franc at Bruges.—Between this and the next room are models: Abbey of Mont St-Michel, Notre-Dame (p. 106), and royal tombs at St-Denis (p. 401).

Room N (modern period). Neptune Fountain in the Place Stanislas at Nancy (18th cent.); Fontaine de la Grosse-Horloge at Rouen; sculptures by Pradier (Atalanta),

Chaudet, and Julien; models by Carpeaux used for the Pavillon de Flore (p. 168); sculptures by Barye, Pajou (Psyche), and Rude; portions of the bas-relief 'La Marseillaise' on the Arc de Triomphe (p. 16).—Farther on are the Cambodian rooms (see below).

Lateral Gallery (on the garden side). Photographs and plaster casts of Assyrian, Egyptian, Greek, Roman, and Gallo-Roman sculptures.

Musée des Antiquités Cambodgiennes. Beyond Room N are two rooms and a crypt (with an exit to the gardens) containing an important collection of casts of antiquities from Cambodia and Burma, mostly from the temples of Angkor Thom, Angkor Vat, Bayon and Pra Kou. In the adjacent lateral gallery are photographs and casts of sculptures from Java, Indo-China, etc.

The **Musée Ethnographique du Trocadéro** (adm., see p. 307), an ethnographical collection of considerable interest, occupies part of the first floor of the Trocadéro and the landings of the two staircases. The entrance-doors of the museum open on the vestibules. We begin at the E. end (Côté de Paris).

East Wing (l.). At the foot of the staircase are casts of statues and bas-reliefs in the museum at Mexico; carved block known as the Tortoise of Quirigua (Guatemala); carved altar from Copan (Honduras); sculptured wall from the tennis court at Chichen Itza (Yucatan). On the first landing are figure models and utensils from S. America; on the second, bas-reliefs from Santa Lucia Cosumalhuapa.

First Floor. In the gallery opposite are a carved altar and large stelæ from Copan and Quirigua; a hut from Tierra del Fuego; relief plan of Gizeh, with sphinx and pyramids; glass-cases with objects from Nubia and Somaliland.

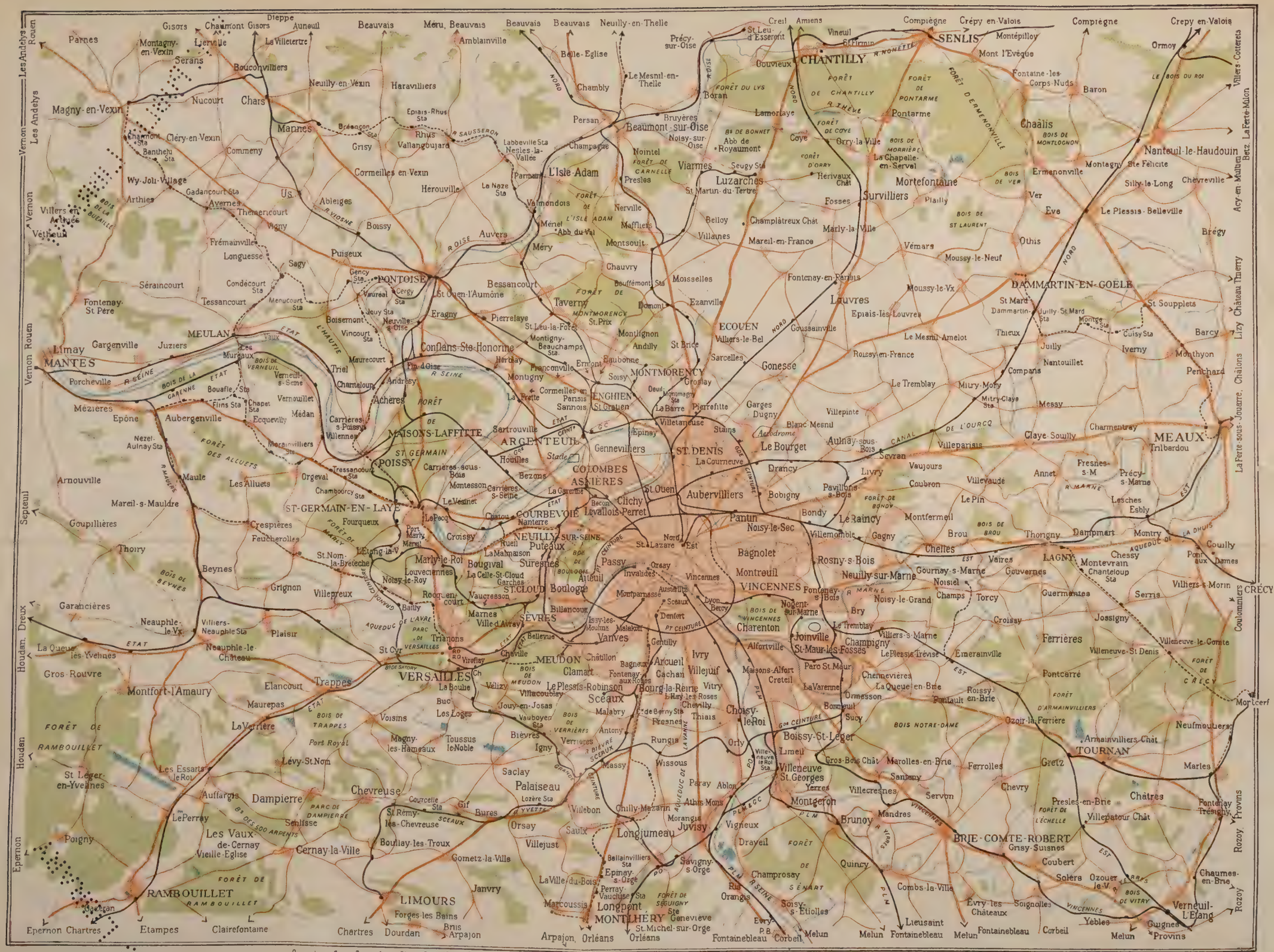
The Salle de l'Afrique (l.) contains collections from Madagascar, West Africa, Algeria, Tunisia, and Morocco.—The Second Floor is devoted to Oceania.

Most of the exhibits in the parallel Galeries de l'Amérique, to the right of the landing, are plaster casts of antiquities from Peru, Mexico, and N. America.

The Galeries de l'Europe, in the **West Wing** (l.), contain models of a Serbian farm, a Portuguese team of horses, a Kirghiz woman, a Swiss farm in the 18th cent., etc.

Salle des Provinces de France (r.). Figures wearing the local costumes of various French provinces; Breton, Norman, and Burgundian interiors; head-dresses, etc. A series of glass-cases is devoted to a collection of 500 *Dolls, made by Mlle Marie Kœnig in 1896.

On the landing of the W. staircase are collections from Portugal and Turkey and models of primitive buildings in the Balearic Isles. At the foot of the staircase are an Eskimo canoe and tent; objects from Greenland and Alaska; models of caves and prehistoric sculptures; menhirs, etc.


SENLIS
CHANTILLY
PONTOISE
MANTES
MEULAN
MONTMORENCY
ENGHIEN
MAISONS-LAFFITTE
ARGENTEUIL
ST. DENIS
POISSY
ST-GERMAIN-EN-LAYE
COURBEVOIE
NEUILLY-SUR-SEINE
COLOMBES
ASNIÈRES
Puteaux
Suresnes
Bougival
Marly-le-Roi
Louveciennes
Le Vésinet
Le Pecq
Croissy
Chatou
Rueil
La Malmaison
Nanterre
Bezons
Houilles
Sartrouville
Maisons-Laffitte
Carrières-sous-Bois
Montesson
Carrières-s-Seine
Gennevilliers
Villeneuve-la-Garenne
Stade
Epinay
Villetaneuse
Stains
Saint-Gratien
Sannois
Ermont
Eaubonne
Soisy
Franconville
Montigny
Cormeilles-en-Parisis
La Frette
Herblay
Taverny
Bessancourt
Saint-Ouen-l'Aumône
Pierrelaye
Eragny
Neuville-s-Oise
Jouy Sta
Vaureal
Cergy
Gency Sta
Menucourt Sta
Condécourt Sta
Boisemont
Vincourt Sta
Maurecourt
Andrésy
Conflans-Ste-Honorine
Triel
Chanteloup
Achères
Carrières-s-Poissy
Villennes
Orgeval
Chambourcy Sta
Le Vésinet
Le Pecq
Croissy
Port Marly
Marly

IV. THE ENVIRONS OF PARIS.

31. ST-CLOUD, SÈVRES, AND MEUDON.

A. By Steamer.

In fine weather the steamer-trip is preferable to the railway (see below). The boats, starting from Maisons-Alfort (comp. p. xliv), may be conveniently joined at the Louvre (above the Pont des Arts, Pl. B 61; *D*) every ¼ hr. in summer, less frequently in winter. To St-Cloud, 1 hr.; to Bellevue-Funiculaire (for Meudon) ¾ hr. (95 c.). The time of departure of the last steamer is posted on the piers (comp. Appx., p. 18).

For the description of the Seine from the Pont des Arts to the *Pont d'Auteuil*, see p. 95. Beyond the latter we enjoy an attractive view of the hills of Meudon, with the observatory and the orphanage of Fleury, then of St-Cloud with its tower, and farther on of Mont-Valérien. We pass (l.) the Issy aerodrome and (r.) the pier of *Auteuil* (p. 97) and skirt (l.) the *Ile St-Germain*, with its military store-houses. Beyond *Billancourt* (r.), at which are the important Renault motor-works, the steamer steers to the left of the *Ile Séguin* (pigeon-shooting ground) to *Bas-Meudon* (l.), the industrial quarter of Meudon, and *Bellevue-Funiculaire* (l.; rail. stat., see p. 316), whence passengers bound for **Meudon** (p. 317) ascend to Bellevue by the cable-tramway.

Sèvres (l.; p. 315). The pier is just above the bridge, near the Pont-de-Sèvres station and the porcelain-factory. On the right bank is *Boulogne* (p. 319).

St-Cloud (l.; p. 313). The pier is just above the bridge, near the Pont-de-St-Cloud station.

The boat touches, during the races and reviews only, at *Longchamp* (r.; p. 77) before reaching its terminus at **Suresnes** (l.; p. 313).

Local steamers, starting below the lock, descend the Seine to *Puteaux* (p. 312), *Asnières* (p. 312), *St-Denis* (p. 400), and *Epinay* (p. 404).

B. By Railway.

For visitors to St-Cloud and Sèvres the stations of the Ligne des Moulineaux ('Pont-de-St-Cloud' and 'Pont-de-Sèvres') are more conveniently situated than those of the Versailles lines ('St-Cloud' and 'Sèvres-Ville-d'Avray' on the right-bank line, p. 318, and 'Sèvres' on the left-bank line, p. 319); but those wishing to see Meudon only will prefer the 'Meudon' station on the left-bank line (p. 319) or the 'Meudon-Val-Fleury' station on the Ligne des Invalides (p. 319).

Ligne des Moulineaux. On this line a 'shuttle' service of trains is maintained between the *Gare St-Lazare* (Pl. B 52, *C*; left side, 'Banlieue') and the *Gare des Invalides* (Pl. B 45, *B*), and the traveller may choose either of these

termini. The route is here described from St-Lazare, as being a more convenient starting-point for the majority of visitors: to *Pont-de-St-Cloud*, 9¼ m. (15 km.) in 35 min. (2 fr. 95, 2 fr. 5 c.); to *Pont-de-Sèvres*, 10 m. (16 km.) in 40 min. (3 fr. 60, 2 fr. 5 c.); from the Invalides, 7 m. (11 km.) and 6¼ m. (10 km.) in 20–30 min. (2 fr. 95, 2 fr. 5 c.). Return tickets (no reduction) are available for either terminus.

Leaving the Gare St-Lazare, the train passes beneath the Pont de l'Europe (p. 64).—At (½ m.) *Pont Cardinet* we leave the Petite Ceinture to the left and cross the line of the former fortifications.—2½ m. *Clichy-Levallois. Clichy* (r.), an industrial quarter with 50,165 inhab., has a church founded by St. Vincent de Paul. *Levallois-Perret* (l.) has 73,639 inhab., largely clerks and artisans. Tramways, see Appx., p. 7.—We cross the Seine.

2¾ m. (4½ km.) **Asnières** (cafés-restaurants at the station and the bridge), a place of 49,607 inhab. on the left bank, is a popular boating resort in summer. The *Ecole Ozanam*, in the 18th cent. château behind the church, has paintings by Boucher and sculptures by Coustou (adm. on application). The *Jardin Modèle d'Asnières*, irrigated by sewage effluent, may be inspected with permit from the Directeur de la Voie Publique (Préfecture de la Seine, Paris).

Asnières is connected by tramways with *Paris* (Appx., p. 7), *Argenteuil* (p. 349), *St-Denis* (p. 400), and *St-Cloud* (p. 313).—Railway to *St-Germain*, see p. 340; to *Maisons-Laffitte*, see p. 346.

The Pont de Clichy (tramway 39) leads to the *Ile des Ravageurs* or *Ile de la Recette*, on which is a **Dogs' Cemetery** (adm. 50 c.), with tombstones bearing quotations from famous authors, including the cynical 'Plus je vois les hommes, plus j'aime mon chien.' In the centre is a monument to 'Barry,' the St. Bernard "which saved the lives of 40 persons and was killed by the 41st." His stuffed skin is in the Natural History Museum at Berne.

The Paris tramway goes on to (½ m.) **Gennevilliers** (14,003 inhab.), in a once barren district which has been brought to a condition of high fertility by the use of the Paris sewage. Tramway 39 from the Madeleine.

Beyond (3 m.) *Bécon-les-Bruyères* the St-Germain line diverges (r.; p. 340).

5 m. (8 km.) **Courbevoie** (46,053 inhab.; tramway 35 from the Madeleine; Appx., p. 7) is an industrial centre, abounding in laundries, like most of the riverside places near Paris. At the Rond-Point (l. of the railway), 2½ m. from Paris viâ Neuilly and the Av. de la Défense (p. 69), rises the bronze monument to the *Defence of Paris* in 1870–71, by E. Barrias (1883).—The large building beyond Courbevoie (l.) was built by Louis XV as barracks for the Swiss Guards.

6¼ m. (10 km.) **Puteaux** (33,503 inhab.), on the Seine, opposite the Bois de Boulogne, is another industrial centre (motor-cars, artillery, chemicals, dyes). A 'rosière' is crowned here at a fête held on the second Sun. in September. Puteaux is on the tramways from Paris (Porte Maillot; No. 38) and from St-Cloud to Asnières (No. 75).

The Ligne des Moulineaux leaves to the right the right-

bank line to Versailles (p. 318) and, commanding fine views, descends towards the Seine.

7½ m. (12 km.) *Suresnes-Longchamp.* **Suresnes** (cafés-restaurants by the bridge), a town of 19,117 inhab., is situated on the left bank of the Seine, opposite the Longchamp race-course (p. 77). To the right rises *Mont-Valérien* (532 ft.; view), fortified since 1830. In the Boul. Washington is an *American Military Cemetery*, with 1200 graves (1917–18) and a commemorative figure by J. Davidson. In the Place Trarieux is a bronze bust of Emile Zola, by E. Derré (1908).

Suresnes has another station on the Versailles line (p. 318; ¼ hr.'s walk) and is served also by the steamers (p. 311) and by tramways from the Porte Maillot (No. 44), St-Cloud, and Asnières (No. 75).

8 m. *Les Coteaux-de-St-Cloud*, a modern villa colony. Near the station is a monument (by Colin; 1913) to Santos-Dumont (d. 1912), the Brazilian airman, erected by the Aéro-Club de France.

9¼ m. (15 km.) *Pont-de-St-Cloud.* **ST-CLOUD** (11,921 inhab.), built largely on the steep slopes above the left bank, attracts many visitors by its beautiful park and fountains.

Railway Stations. *Pont-de-St-Cloud*, on the Ligne des Moulineaux (see above), just below the bridge; *St-Cloud*, on the right-bank line to Versailles (p. 318), on the W. side of the town.

Hotels (in the Place Clemenceau). *HÔTEL DU PAVILLON-BLEU, first-class; DU PAVILLON DU CHÂTEAU; DE LA TÊTE-NOIRE.—GARDEN HÔTEL, 10 Av. Magenta.

Cafés-Restaurants. **Pavillon-Bleu* (see above); *Café-Brasserie de la Gare*; *Café Xavier*, all in the Place Clemenceau.

Tramways. To Auteuil and the Louvre (No. 2); to Auteuil and St-Sulpice (No. 25); from the Porte Maillot viâ Val d'Or and St-Cloud to Montretout (No. 44); from the bridge viâ Puteaux to Asnières (No. 75).

Steamers, see p. 311. The pier is just above the bridge.

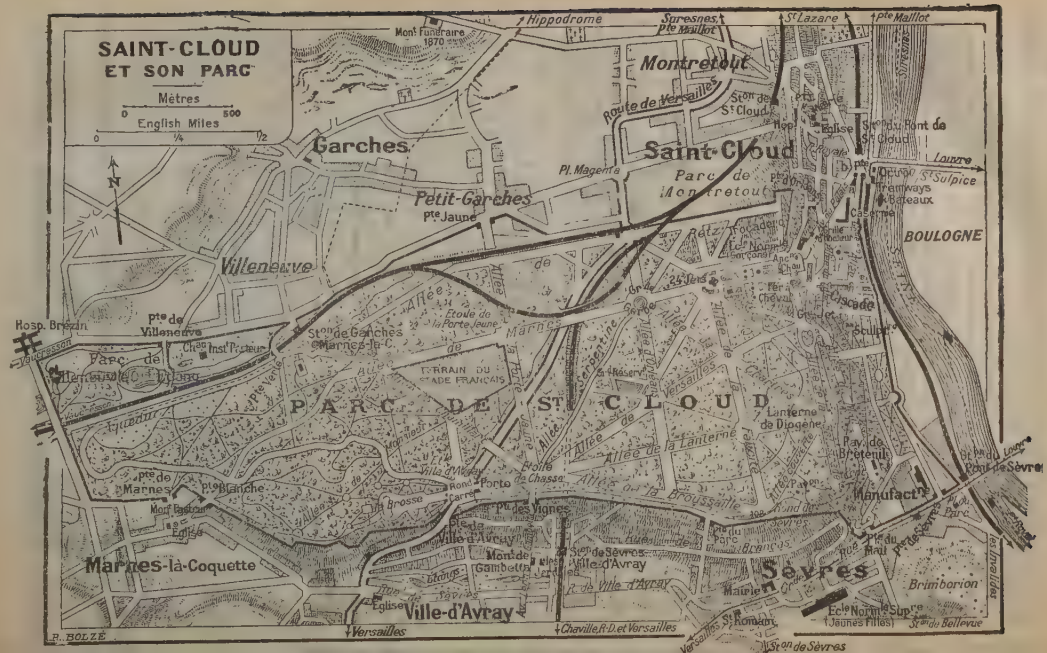
The ***Fountains** (*Grandes Eaux de St-Cloud*) play on two Sun. monthly from May to Aug. inclusive, when the fountains at Versailles are not playing; also on every Sun. during the *Fête de St-Cloud* or *Fête des Mirlitons*, which lasts for five weeks in Sept. and Oct. Another fête is held on the first three Sun. in May.

St-Cloud Country Club, see p. 341.

History. St-Cloud, formerly called Nogent, takes its name from Chlodoald (522–60), grandson of Clovis, who built a monastery here. Nothing now remains of the *Château*, built in 1572 (where Henri III was assassinated by the monk Jacques Clément in 1589), rebuilt by Louis XIV in 1658 on the plans of Mansart and Lepautre, and burned down in 1870 during the occupation of the Germans. In this château died Henrietta of England, daughter of Charles I and wife of Philippe d'Orléans, in 1670; here Bonaparte brought about the fall of the Directory (1799) and was married to Marie Louise (1810). The second capitulation of Paris was signed here in 1815; from this château Charles X departed into exile in 1830 and Napoleon III started for the war that put an end to his empire.

From the Place Georges-Clemenceau near the bridge, the Rue Dailly and Rue Vauguyon (l.) lead to the *Hôtel de Ville*. The bust of Gounod (1818–93) in front of the modern church is by Carpeaux (1907).

The ***Park** of St-Cloud (968 acres) covers the hill-slopes and the plateau between Garches, Marnes, and Ville-d'Avray.


SAINT-CLOUD
ET SON PARC
Mètres
0 500
English Miles
0 ¼ ½
N
Mont Funéraire 1870
Hippodrome
Suresnes
Pte Maillot
St Lazare
Pte Maillot
Montretout
Route de Versailles
Stion de St Cloud
Eglise
Stion du Pont de St Cloud
Garches
Saint-Cloud
Parc de Montretout
Pl. Magenta
Petit-Garches
Pte Jaune
Tramways
Bateaux
BOULOGNE
Villeneuve
Hosp. Brézin
Pte de Villeneuve
Stion de Garches Marnes-la-C.
Parc de Villeneuve
Chem. Inst. Preceur
TERRAIN DU STADE FRANÇAIS
PARC DE ST CLOUD
Lanterne de Diogène
Pavillon Breteuil
Pte de Marnes
Pte Blanche
Porte de Sèvres
Manufact.
Marnes-la-Coquette
Stion de Sèvres Ville-d'Avray
Sèvres
Brimborion
Eglise
Ville-d'Avray
Versailles
Chaville R.D. et Versailles
Stion de Sèvres
R. BOLZE

From the entrance in the Place Clemenceau the Grande-Allée (the chief scene of the Fête des Mirlitons) leads to the **Grande Cascade*, which consists of a higher and a lower part, designed by Lepautre and Mansart respectively (fountains, see above). Farther on, towards Sèvres, are a group by Elias Robert (France crowning Industry and the Arts) and groups of children by Diébolt. Close by is the **Grand Jet d'Eau* (140 ft.). We ascend to the Allée du Tillet, which crosses the cascade, and thence to the *Bassin du Fer-à-Cheval* and the gardens on the site of the château, which command a striking *View of Paris. Higher up is the pretty *Jardin du Trocadéro*. The Allée de la Balustrade ascends from the Fer-à-Cheval to a terrace on which, before 1870, stood a belvedere known as the 'Lantern of Diogenes.' Thence we may descend in a few minutes to the porcelain factory at Sèvres (see below).

10 m. (16 km.) *Pont-de-Sèvres*. **SÈVRES** (11,436 inhab.), on the road to Versailles, is one of the oldest towns in the vicinity of Paris and has long been famous for its porcelain. It was the birthplace of the painter Constant Troyon (1813–65). Here, in the porcelain-factory, was arranged the treaty of peace between Turkey and the Western Allies, on Aug. 10th, 1920.

Railway Stations. *Pont-de-Sèvres*, on the Ligne des Moulineaux (see above), just below the bridge, near the porcelain factory; *Sèvres*, on the left-bank line to Versailles (p. 319), ½ m. from the factory; *Sèvres-Ville-d'Avray*, on the right-bank line to Versailles (p. 318), ¼ m. from the factory.

Hotel. HÔTEL DES JARDIES, at Sèvres-Ville-d'Avray station.

Cafés-Restaurants (unpretentious). *De la Terrasse*, *Du Roulage*, *Clain*, Nos. 27, 21, and 61 Grande-Rue.

Post Office at the Hôtel de Ville.

Steamers, see p. 311. The pier is just above the bridge.

Tramway. From the Louvre to Versailles (No. 1; Appx., p. 5); stopping-place at the bridge.

The large ***Porcelain Factory**, or *Manufacture Nationale de Sèvres*, faces the park of St-Cloud close to the bridge. In front of it is a bronze statue of Bernard Palissy (1510–89), the potter, by Barrias.

Originally founded at Vincennes in 1738 by the brothers Dubois, the factory was transferred to Sèvres in 1758 and purchased by the crown in 1760. At first only an artificial porcelain ('pâte tendre') was produced ('porcelaine de France,' now known as 'Vieux-Sèvres'), distinguished by varied though somewhat formal shapes and richly decorated with colours and gilding. The most costly variety was the 'jewelled Sèvres,' studded with imitation jewels of great verisimilitude, but more artistic were the beautiful figures in biscuit Sèvres, often designed by eminent sculptors. The interest taken in the factory by Louis XV and his court is reflected in the names 'bleu de roy,' 'rose Pompadour,' and 'rose du Barry.' After the discovery of kaolin or china clay at St-Yrieix, near Limoges, the manufacture of hard porcelain ('pâte dure') superseded, from about 1769 onwards, that of Vieux-Sèvres, which practically ceased to be made after about 1780, a fact that has greatly enhanced its value. Very much larger pieces are made in hard porcelain, such as the huge vases and painted plaques that are frequently met with in palaces and museums.

The MUSÉE CÉRAMIQUE (1805) is open daily, except Sat. and holidays, from 1 (Sun. from 10) to 4 or 5; adm. 1 fr., Sun. and Thurs. free. On the *Ground Floor*, to the left of the vestibule, which contains 'biscuit' reproductions of 18th cent. models, are three rooms for the exhibition of fine specimens. Room 1 (19th cent.): Handsomely decorated vases in hard porcelain, dishes, plates, bowls, medallions in

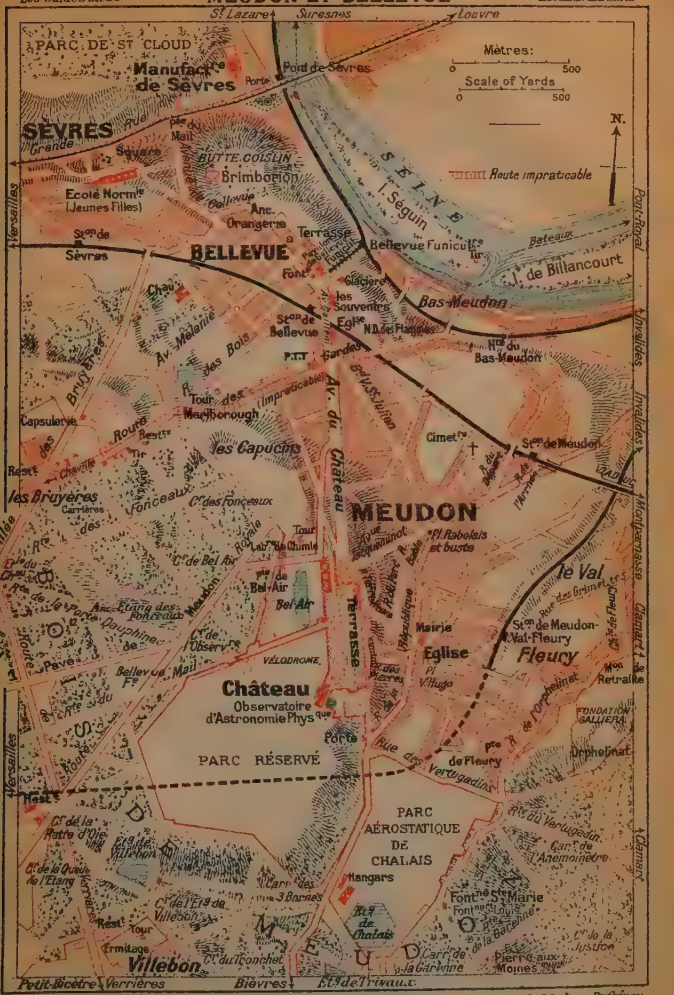
biscuit, and enamels on copper. Room 2 (18th cent.): Service made for Marie Antoinette by Masson; vases in soft porcelain; bas-reliefs. Room 3 (1801–76): Groups, statuettes, medallions, and bas-reliefs. To the right of the vestibule are a room with products of the factory from 1876 to the present day, and three rooms for the display and sale of modern ware.—On the staircase leading to the *First Floor* are bronze statues of Ceramic Art, by Guillaume, and Sculpture, by Germain. The central room, where the Treaty of Sèvres was signed (p. 315), is reserved for exhibitions of contemporary ceramic art. On the walls are Gobelins tapestries relating to the manufacture of porcelain. In the gallery to the right are terracottas, glazed pottery, earthenware, enamelled and other stoneware of every country and period. At the end is the costly 'Vase de Neptune' (1867), over 10 ft. high. In the gallery to the left are pottery from the Far East and hard and soft European porcelain. At the end are enamels on metal and porcelain (No. 736 is by Suzanne Court). A small room on the right contains the Marquis de Grollier's collection of European porcelain.

Some of the Workshops and the firing room are shown in Apr.–Sept. daily, except Sat. and Sun., 2–5, and in Oct.–March on Mon. and Thurs., at 2 (adm. 1 fr.; Thurs. free).

The *Hôtel de Ville* in the Grande-Rue, about ½ m. from the bridge, was formerly the palace of the Ducs de Brancas and contains wood-carvings, sculptures, and paintings.

About 1¼ m. W. of the bridge, with a station ('Sèvres-Ville-d'Avray') on the Versailles line (p. 318), is **Ville-d'Avray** (*Hôt.-Rest. des Jardies*, at the station; *Villa du Parc*, 23 Rue Pradier; *La Roseraie*, 65 Rue Corot), a fashionable summer resort, reached from the Grande-Rue of Sèvres viâ the Rue de Ville-d'Avray. In the Av. Léon-Gambetta is a monument to Gambetta (1838–82), with figures of Alsace and Lorraine, by Bartholdi. Close by is Gambetta's house, the *Villa des Jardies* (No. 14), which had previously belonged to Balzac (d. 1850). Visitors are shown the dining-room, the drawing-room, and the room in which the great statesman died in 1882. His heart, originally buried in the garden, was transferred to the Panthéon (p. 119) on Nov. 11th, 1920. His body is interred at Nice. At the farther end of the Rue de Sèvres is the *Church*, which contains a St. Jerome (1837) and frescoes by Corot, and works by Pradier, Rude, and others. The Rue de Versailles (l.) leads to the *Etangs de Ville-d'Avray* (*Restaurant de la Chaumière or Cabassud; du Vieil-Etang), two ponds frequently painted by Corot (monument by Dechaune), whose father had a country house in the vicinity. —*Viroflay* (p. 318) is 30 min. walk S. of the ponds, viâ the *Bois des Fausses-Reposes*; *Marnes-la-Coquette* (p. 341) is 20 min. W.

The railway now skirts the Seine.—10½ m. *Bellevue-Funiculaire* (steamers, see p. 311), whence a cable-tramway ascends to **Bellevue** (*Hôt. de la Tête-Noire*; *Beauséjour*, R. 12, L. or D. 15 fr.), in an attractive situation. The chief railway station is on the left-bank line to Versailles (p. 319). The château built by Mme de Pompadour in 1748–50 and destroyed at the Revolution stood on the terrace at the end of the Av. Gallieni. From the Grande-Rue of Bellevue a handsome avenue leads direct to the terrace at Meudon (¾ m.).



8-26 Imp. Duprémay

MEUDON (15,585 inhab.) consists of several quarters: *Meudon* proper, at the foot of the terrace; *Bas-Meudon*, the industrial quarter, on the Seine; *Le Val*, to the E.; and *Fleury*, to the E. of Le Val, with the large Orphelinat Galliéra, an orphanage founded in 1885. Its chief attractions are the view from the terrace and the Villa des Brillants (see below).

Railway Stations. *Meudon*, on the left-bank line to Versailles (p. 319), to the N.E. of the town; *Meudon-Val-Fleury*, on the Ligne des Invalides (p. 319), to the E. of the terrace; *Bellevue-Funiculaire* (p. 316), and *Bas-Meudon* (p. 318), on the Ligne des Moulineaux.

Restaurants. *Villa Calypso* (with rooms) at the entrance to the terrace; *du Ménétrier de Meudon*, near Meudon station; *A la Pêche-Miraculeuse*, near the pier; *Ermitage de Villebon*, in the Bois, 1 m. S.W. of the terrace.

Steamers land their passengers at Bellevue-Funiculaire (p. 311).

Meudon, an ancient seigniory, at one time had two royal châteaux, but of these the earlier, originally built for Card. de Lorraine in 1552 by P. Delorme and the scene of the death of the Grand Dauphin in 1711, was destroyed by fire in 1803, and the other, designed by Mansart, was burned by the Germans in 1871 but has since been partially restored.

The ***Terrace** of Meudon, supported by massive walls, is over ¼ m. long and is celebrated for its view of Paris. It is reached from Meudon station in 20 min. viâ the Av. Jacqueminot, and from Meudon-Val-Fleury station viâ the Rue Banès, the Rue de Paris, and (beyond the Rue de la République, once the main street) the Rue Terre-Neuve. The former route crosses the Place Rabelais, with a bronze bust, by Truphème, of *Rabelais* (1483–1553), who was made curé of Meudon in the year of his death but never came into residence. At the entrance to the terrace is the symbolical *Monument du Centenaire*, by G. Courbet (1889). Mansart's château at the other end of the terrace is now an *Observatory* (no adm.).

The Villa des Brillants, the last residence of *Auguste Rodin* (1840–1917), c. 1 m. N. of the station of Meudon-Val-Fleury, is now an annexe of the Musée Rodin in Paris (p. 305; adm. by permission of the curator of the Musée). Turning to the right on quitting the station, we take the first road on the left (Rue des Grimettes); in c. ¼ hr. more, just short of the large tobacco factory near Issy (p. 319), an unpretentious gate on the left admits to the short and shady avenue leading to the villa. The house, in which Rodin died, now contains personal memorials of the distinguished sculptor and the greater part of his collection of antiquities, besides a large number of sketches and preparatory studies for his works. In the garden is Rodin's tomb, above which is a reproduction of his 'Penseur.'

The **Bois de Meudon,** which is intersected in every direction by attractive roads and footpaths, occupies the hills to the W. and S.S.E. of the terrace, the latter portion being known also as the Bois de Clamart (p. 318).

Starting from the terrace, we may quit the enclosed park by the avenue straight opposite, which we follow to the drained bed of the *Etang des Fonceaux*. Thence we take the road to the *Carrefour de la Patte-d'Oie*, whence a path (l.) leads to the *Ermitage* and *Etang de Villebon*. A little farther on are the *Parc de Chalais*, an airship station with a *Museum of Aviation* (adm. free 2–4.30 on Sun. and Thurs., holidays excepted), and the *Etang de Trivaux*, in which Baron Gros, the painter, drowned himself (1835), on the verge of the Bois de Clamart (p. 318). —From the Patte-d'Oie a path descends W. to the *Etang d'Ursine*, whence we may go on to Viroflay or Vélizy (p. 319).

11¼ m. *Bas-Meudon* (p. 317). Steamers, see p. 311. —12 m. *Les Moulineaux-Billancourt.* Billancourt (p. 311) lies on the opposite bank. At (12¾ m.) *Issy-Plaine* we join the Ligne des Invalides (p. 319), which we follow to (16 m., 26 km.) the Gare des Invalides (Pl. B 45, *B*; p. 153).

32. VERSAILLES.

There are three railways and one tramway route from Paris to Versailles.

A. By the Right-Bank Railway.

14½ m. (23 km.) Ligne de la Rive Droite from the *Gare St-Lazare* (Pl. B 52, *C*; left side, 'Banlieue') in 35–50 min. (6 fr. 10. 4 fr. 55 c.). No reduction on return tickets, which, however, are available by the left-bank line.—Best views to the left.

From Paris to (6 m.) *Puteaux*, see p. 312. At (7½ m.) *Suresnes* (p. 313) the station is in the upper part of the town, towards Mont-Valérien.—9 m. *Le Val-d'Or*, a station about ¼ m. from St-Cloud racecourse. Close by is the huge *Réservoir de l'Avre* (no adm.), which supplies water to Paris. The church of Notre-Dame-des-Airs, patroness of aviators, is an original building by Bénézech (1919).

9½ m. (15 km.) **St-Cloud** (p. 313). The station is near the quarter of *Montretout*, where desperate fighting took place in the last great sortie from Paris (Jan., 1871). Steep streets descend to the town proper.—Between two tunnels diverges (r.) the branch-line to Marly-le-Roi and St-Germain (p. 340).

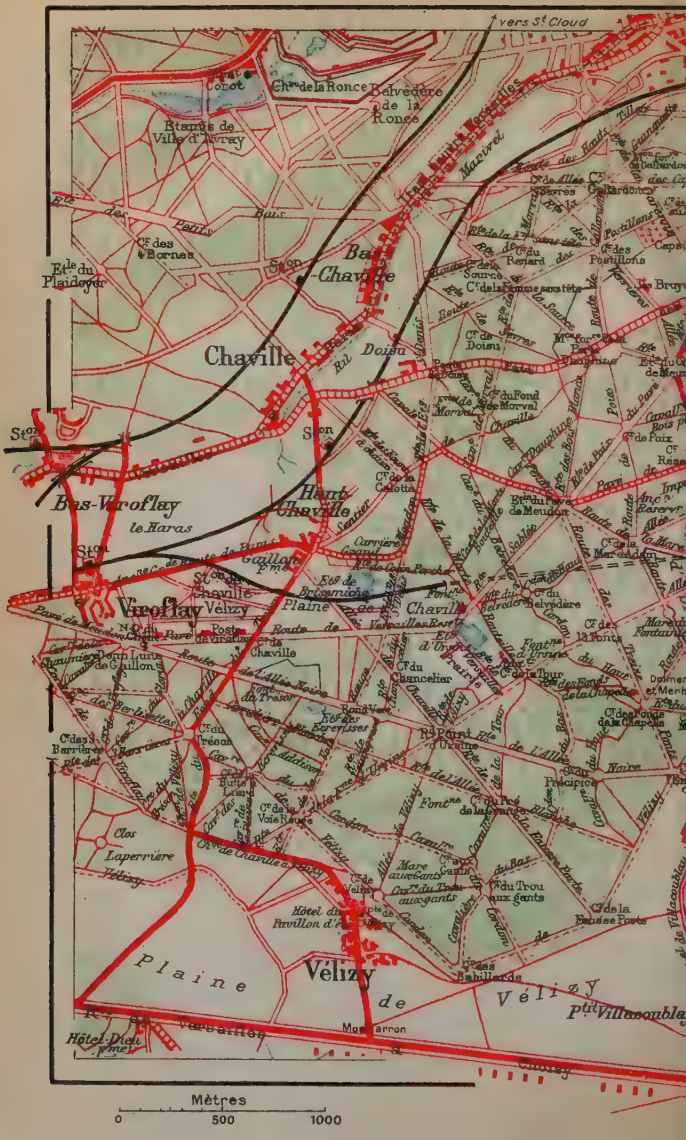
10½ m. (17 km.) **Sèvres-Ville-d'Avray** (p. 315).—Beyond (12 m.) *Chaville* (p. 319; right-bank station) and (13 m.) *Viroflay* (p. 319; right-bank station), a viaduct on the left, used by the trains to the Gare des Chantiers, crosses the road to Paris.—14 m. (23 km.) **Versailles** (right-bank station), see p. 320.

B. By the Left-Bank Railway.

11 m. (18 km.) Ligne de la Rive Gauche from the *Gare Montparnasse* (Pl. R 54, *D*; right side, 'Banlieue') in 30–40 min. (5 fr. 40, 3 fr. 55 c.). Return tickets as above.

At (1¼ m.) *Ouest-Ceinture* this line intersects the Ceinture Railway (Appx., p. 17).—2 m. *Vanves-Malakoff.* At *Vanves* (r.; 16,936 inhab.) the *Lycée Michelet* occupies an old château of the Condés, built by Mansart in 1698.

3 m. (5 km.) **Clamart**, an unpretentious residential suburb ½ m. from the station (tramway), has a church with a 15th cent. side-portal and a number of benevolent institutions. The *Bois de Clamart*, an E. extension of the Bois de Meudon (p. 317), is attractive.


vers St Cloud
Chât de la Ronce
Belvedere de la Ronce
Observatoire de Meudon
Restaurt de Ville d'Avray
Corot
Bas-Chaville
Chaville
Haut-Chaville
Bas-Viroflay
le Haras
Viroflay
Vélizy
Plaine de Chaville
Plaine de Vélizy
Clos Laperrière
Hôtel du Pavillon d'Artois
Hôtel-Dieu
Mare Carron
Ptit Villacoublay
Mètres
0
500
1000

Puteaux
VRES
Bellevue
Pavillon
Sèvres
I. de Billancourt
Sèvres
Versailles
Gare des Invalides
Gare Montparnasse
Bas Meudon
Meudon
le Val
Meudon-la-Forêt
Ste Fleury
Petit Parc
Parc de Chalais
Aérostation militaire
Clamart
Plateau de Clamart
Petit Bicêtre
Villacoublay
Auberge
Légende
Enclos interdits au public
Routes pavées
id. id. avec piste cyclable
Routes en macadam
Scale of Yards
0
500
1000
Imp. Duffeuy, Paris. 2-24

The tramway hither from the Hôtel de Ville at Paris (No. 89; Appx., p. 8) passes *Issy-les-Moulineaux* (stations, p. 318 and below; steamer, p. 311), at which is the national *Tobacco Factory*, to which visitors are admitted on Thurs. before 2 p.m. The factory employs over 1000 women and 2000 men and produces about 2000 tons of tobacco annually.

We cross the Ligne des Invalides (see below) by the *Viaduc du Val-Fleury*, 118 ft. high, commanding a fine view of Paris (r.).

5 m. **Meudon** (p. 317).—5¼ m. *Bellevue* (p. 316).—6¼ m. **Sèvres** (p. 315).—8 m. *Chaville* (left-bank station), close to the Bois de Chaville and Bois de Meudon.—At (8¾ m.) *Viroflay* (left-bank station) we join the Ligne des Invalides. —11 m. (18 km.) **Versailles** (left-bank station), see p. 320.

C. By the Ligne des Invalides.

11 m. (18 km.) Electric trains from the *Gare des Invalides* (Pl. B 45, *B*) in ½ hr. (5 fr. 40, 3 fr. 55 c.). No reduction on return tickets.—Best views to the right.

Passing the suburban stations of *Pont de l'Alma* (Pl. B 35, *B*) and *Pont Mirabeau* (Pl. R 18), we cross the old fortifications just beyond (2½ m.) *Javel* (Pl. R 15), near the Pont-Viaduc d'Auteuil. On the left are the Citroën motor-works and, at (3 m.) *Issy* (see above), the aerodrome, or *Champ de Manœuvres d'Issy*.—3¼ m. *Issy-Plaine* is the junction for the Ligne des Moulineaux (p. 318). Farther on we pass under the left-bank line.—5½ m. **Meudon-Val-Fleury** (p. 317), beyond which we enter a 2 m. tunnel beneath the Bois de Meudon.—8¾ m. *Chaville-Vélizy*. *Vélizy* (Hôt. du Pavillon-d'Eté), 1½ m. S., on the S. edge of the Bois de Meudon was for many years the home of Jules Michelet (p. 33). Near it is the aerodrome of *Villacoublay*.—At (9¼ m.) *Viroflay* (left-bank station) we join the preceding line.—11 m. (18 km.) **Versailles** (left-bank station), see p. 320.

D. By Tramway.

12 m. (19 km.) Tramway No. 1 (Appx., p. 5) in 1½ hr. (2 fr. 65 c., 2 fr.) from the *Quai du Louvre* (Pl. B 65, *D*). Uninteresting route.

The cars, starting at the S. end of the Rue du Louvre, follow the right bank of the Seine as far as the Pont de Grenelle (Pl. R 17) and thence the Av. de Versailles to the Porte de St-Cloud (Pl. Y 1), where the fortifications are crossed. The cars for Boulogne and St-Cloud (No. 2) diverge hence viâ the Av. de la Reine (r.), while the Versailles trams keep on along the Av. Edouard-Vaillant, between Boulogne (r.) and Billancourt (p. 311; l.).

Boulogne-sur-Seine (68,008 inhab.), lying between the river and the Bois de Boulogne (p. 76) is named from a chapel erected in 1319 in honour of Notre-Dame de Boulogne-sur-Mer. In the square adjoining the handsome Gothic church (14–15th cent.; modern spire) is a bronze copy of the statue of Bernard

Palissy at Sèvres (p. 315). The 18th cent. *Château de Boulogne*, to the N., is the property of the Rothschild family.

Crossing the Seine at *Sèvres* (p. 315), we proceed viâ *Chaville* and *Viroflay* to Versailles, where the terminus is in the Place d'Armes, opposite the palace.

VERSAILLES (64,534 inhab.), the chief town of the department of Seine-et-Oise and the see of a bishop, lies on a low sandy plain between two lines of wooded hills. With its regular streets and its three imposing avenues converging in front of the palace, it still retains the cachet of a royal city of the 17–18th centuries.

Railway Stations. *Gare de la Rive Droite* (Pl. E 2), Rue du Maréchal-Foch, for the right-bank line to Paris; *Gare de la Rive Gauche* (Pl. E 3), Av. Thiers, for the left-bank line and the Ligne des Invalides; *Gare des Chantiers* (Pl. E 4), Rue des Chantiers, for fast main-line trains from Paris to the W., and for the Grande-Ceinture.

Hotels. *Trianon-Palace (Pl. D 2), a palatial hotel in the Boul. de la Reine, with fine gardens, R. 50 fr.; *Des Réservoirs (Pl. b; D 2), 9 Rue des Réservoirs, once the mansion of Mme de Pompadour (1752), R. 30, pens. 80 fr. This and the two following hotels were occupied by the German Delegation at the Peace Conference in 1919. Vatel (Pl. c; D 2), 38 Rue des Réservoirs, R. 18, D. 25, pens. 40 fr.; Royal (Pl. d; D 2), 3 Rue Pétigny, R. or D. 18, pens. 35 fr.; de la Chasse (Pl. e; D 3), 6 Rue de la Chancellerie; de France (Pl. f; D 3), 5 Rue Colbert, R. 20, D. 18, pens. 35 fr.; de Noailles (Pl. g; E 4), 18 Rue de Noailles, R. or D. 10, pens. 25 fr.; du Sabot-d'Or, 23 Rue du Maréchal-Foch.

Restaurants. *Du Chapeau-Gris*, 7 Rue Hoche; *Brasserie Müller*, 23 Av. de St-Cloud; *du Musée*, 2 Rue des Réservoirs; *du Chien-qui-Fume*, 8 Rue André-Chénier, behind the market; *Taverne-Royale*, 45 Rue Carnot; *Buffet de Londres, du Rocher de Cancale*, 7 and 9 Rue Colbert; *de la Grille-du-Parc*, 19 Rue des Réservoirs; *des Variétés*, 8 Rue de la Chancellerie; *Avenard*, 3 Rue de la Paroisse; *du Lion-d'Or*, at the right-bank station; *de la Flottille*, by the canal.

Post Office, 8 Av. de Paris, behind the Hôtel de Ville. — Syndicat d'Initiative, 39 Rue du Maréchal-Foch (open 1–4).

Cabs. Per drive 4 fr., at night 5 fr. To the Trianon and the Flottille 7½ fr.

Tramways (fare, one section 30 c., two sections 50 c.). From the *Gare Rive Gauche* to the *Trianon* (pink disc; Oct.–Apr. on Thurs. & Sun. only); from *Clagny* to the *Orangerie* (red with white band); from the *Rond-Point du Chesnay* to the *Gare des Chantiers* and *Porchefontaine* (black); from *Glatigny* to *Grand-Champ* (blue with white band).—From the *Avenue Thiers* (Gare Rive Gauche) to *St-Cyr* (p. 339; 3 m.; 60 c.).—To *Paris* (1½ hr.), 2 fr. 65 c., 2 fr.; see p. 318 and Appx., p. 5; to *Les Mureaux* (*Meulan*), see p. 349.

Theatres. *Grand-Théâtre*, Rue des Réservoirs.

Golf Course at *La Boulie* (18 holes; one of the best in France), at the end of the Rue des Chantiers.

English Church (St. Mark's), Rue du Peintre-Lebrun; services on Sun. at 8.30 and 11 a.m.

History. Versailles was but a humble village till 1624, when Louis XIII built a hunting lodge here, which he subsequently developed into a small château. Here, in 1630, took place the triumph of Card. Richelieu over his political adversaries (the 'Journée des Dupes'). But the real creator of Versailles was Louis XIV, who in 1661 conceived the idea of building a lasting monument to his power and glory. The architect Louis Levau was entrusted with the renovation and embellishment in the French Renaissance style of the old château round the Cour de Marbre and at the same time Le Nôtre traced out the scheme of the park and gardens. The next step was to envelop the château on the park side with a vast palace of stone in the new Italian style. After Levau's death

in 1670 the work was completed by his pupil François d'Orbay, while the interior decoration was superintended by Charles Lebrun. After the Treaty of Nimwegen (1679) Louis XIV transferred the court and the seat of government from St-Germain. Jules Hardouin-Mansart, appointed chief architect in 1676, remodelled the main body of the palace and built the two great N. and S. wings, giving the immense façade a total length of 634 yds., with 375 windows. He also built the Orangerie and the Cent-Marches in the park; the chapel, begun by him, was finished by his brother in-law Robert de Cotte. More than 30,000 workmen were employed at one time on the building of the palace and in laying out and draining the grounds; during the operations their ranks were thinned by terrible epidemics. In order to supply the fountains with water an elaborate drainage system from the neighbouring hills was first constructed; then the Machine de Marly (1681–85) to bring water from the Seine; and finally an effort was made to divert the course of the Eure by the huge Aqueduc de Maintenon, but the attempt had to be abandoned in 1686 for lack of funds. In 1674 Mansart began the Château de Clagny for Mme de Montespan, on the ground now occupied by the Rive Droite station, in 1679 the Château de Marly (p. 341), and in 1687 the Grand Trianon, the sole survivor of the trio. On Versailles and its dependencies Louis XIV is said to have spent 100,000,000 livres (about £15,000,000), apart from the vast amount of forced and unpaid labour. Philippe II d'Orléans, Regent during the minority of Louis XV, ended his scandalous life at Versailles in 1723. Under Louis XV a series of magnificent royal apartments was constructed, besides those for his mistresses, Mme de Pompadour and Mme du Barry. In this reign, too, one of the colonnaded pavilions in the entrance court, the interior of the opera-house, and the Petit Trianon were built by the architect Gabriel. Louis XVI installed a suite of apartments for Marie Antoinette and built the 'rustic village' of the Petit Trianon. At the Treaty of Versailles, signed in 1783 by England, France, and Spain, the independence of the United States was formally recognized. Versailles played an important part during the Revolution. The meeting of the Assembly of the States General was held here under Calonne in 1789, and on June 20th the deputies of the Third Estate constituted themselves into the National Assembly and took the 'Oath of the Tennis Court' not to separate until they had given a constitution to France (comp. p. 338). On Oct. 6th the Paris mob, led by the women of the Halles (p. 31), marched to Versailles, massacred the bodyguard, and brought the King and royal family to the Tuileries. The palace was stripped of its treasures, most of which were sold by auction. Napoleon resided occasionally at the Grand Trianon. In 1814 the palace was occupied by Tsar Alexander and the King of Prussia. Under the Restoration the second colonnaded pavilion was built by Dufour, but the palace became more and more dilapidated. To Louis Philippe is due the credit of saving the palace from utter ruin; at a cost of 23,000,000 francs he restored it, albeit with a woeful lack of taste, as a museum devoted to "all the glories of France." During the Franco-Prussian War Versailles became the headquarters of the German armies operating against Paris, the palace being used as a military hospital and Moltke occupying No. 38 Boulevard de la Reine. On Jan. 18th, 1871, the King of Prussia was crowned German Emperor in the Galerie des Glaces; and on Jan. 26th the peace preliminaries were signed by Thiers, Jules Favre, and Bismarck at the latter's quarters, 20 Rue de Provence. During the Commune Versailles was the headquarters of the constitutional government. The National Assembly sat in the opera-house, and here the Republic was proclaimed on Feb. 25th, 1875. The two chambers returned to Paris in 1879, but they still meet at Versailles for the purpose of electing the President of the Republic. During the Great War Versailles was the seat of the Allied War Council. Here, in May 1919, the delegates of the Allied nations met the German plenipotentiaries; the conditions of peace were communicated to Count Brockdorff-Rantzau on May 7th in the great Salle-à-Manger of the Trianon Palace (p. 320), and the Peace Treaty with Germany was signed in the Galerie des Glaces on June 28th, 1919.

Versailles was the birthplace of Louis XV (1710–74), the Abbé de l'Epée (p. 159), Houdon (1741–1828), the sculptor, Marshal Berthier (1753–1815), Louis XVI (1754–93), Louis XVIII (1755–1824), Charles X (1757–1836), Gen. Hoche (1768–97), and Ferdinand de Lesseps (1805–94; at 18 Rue des Réservoirs).

The Palace of Versailles.

Admission. The palace (adm. 2 fr.; Thurs. aft. & Sun. free) is open daily (except Mon.) from 10 to 5.30 in summer, 10 to 4 in winter (Nov. 1st to Feb. 28th). It is open on Easter and Whit Mondays, but closed on the following Tuesdays. To walk rapidly through all the rooms of the palace takes at least 2½ hrs. The palace is overcrowded with visitors on the Sun. when the fountains play (p. 333). The *State Apartments* and *Galerie des Batailles* are open all day; the *Salles des Guerres de Crimée et d'Italie*, daily from 12; the *Salles du 18e Siècle* (ground floor, central block), the *Salles de l'Histoire et des Croisades* (N. wing), and the *Appartements de Mme de Maintenon* (1st floor, central block), daily from 2. The *Attique Chimay* and *Attique du Midi* (S. wing) are open on Tues. and Fri. from 2; the *Salles de la République et de l'Empire* (ground floor, S. wing) on Thurs. and Sun. from 2. The *Attique du Nord* is temporarily closed for repairs.

Guide Lectures on Mon. at 3.

On sale at the palace: 'Le Musée National de Versailles,' by P. de Nolhac and A. Pératé (1896), 12 fr.; 'Les Jardins de Versailles,' by P. de Nolhac (1913), 10 fr. The curator is M. André Pératé.

The Place d'Armes, where the great Avenues de St-Cloud, de Paris, and de Sceaux converge, is bounded on the E. by barracks, originally built by Mansart as the royal stables. Opposite are the vast buildings of the palace. Flanking the gateway are groups of sculpture: (r.) France victorious over the Empire, by *G. Marsy*, and over Spain, by *Girardon*; (l.) Peace, by *Tuby*, and Abundance, by *Coysevox*.

The Avant-Cour (forecourt) or Cour des Ministres is flanked by wings of brick and stone once assigned to ministers and secretaries of state. The somewhat clumsy statues of famous Frenchmen from the Pont de la Concorde were placed here by Louis Philippe.—Beyond the equestrian statue of Louis XIV (by Petitot and Cartellier; 1835) is the Cour Royale, between two colonnaded pavilions dating from 1772 (r.) and 1829 (l.). The visitors' entrance to the palace is behind the right-hand pavilion, between it and the chapel.

Before entering the palace, visitors should inspect the charming little Cour de Marbre, a deep, marble-paved recess at the end of the Cour Royale; this was the original courtyard of Louis XIII's red-brick château and the nucleus of the whole palace, but was completely transformed and elaborately decorated by Levau and Mansart.

We first enter the Vestibule de la Chapelle, which has handsome carved and gilded doors and contains a bas-relief of Louis XIV crossing the Rhine, by *Nicolas* and *Guillaume Coustou*. The cloak-room here is not obligatory, except for wet umbrellas.

Première Galerie de Sculpture (R. 16; open after 2 p.m.), on the right of the vestibule. Casts of tombs, busts, and statues of kings and queens, from the Merovingians to Henry II.—In the middle (r.) open the five Salles des Croisades (RR. 17–21), hung with paintings of events in the Crusades. In R. 21 are a bronze mortar and a cedar door from the hospital of the Knights of St. John at Rhodes.—At the end of the sculpture gallery is the Salle de l'Opéra (shown by the attendant; small gratuity), the opera-house built for Louis XV by Gabriel in 1753–70. The National Assembly sat here from 1871 to 1875, and the Senate from 1875 to 1879. The foyer retains its 18th cent. decorations by *Pajou*.—From the exit we descend to the ground-floor and return to the Vestibule de la Chapelle through the Première Galerie de l'Histoire de France

(RR. 12–2), a series of eleven rooms containing historical paintings, of no great artistic value. The first room (R. 12), however, known as the **Room of American Independence**, contains a series of American portraits painted for Louis Philippe by G. P. A. Healy of Boston, busts of Lafayette and Washington, by Houdon, and a bronze statue of Washington (a reproduction of the marble statue, by Houdon, at Richmond, Va.), presented to France in 1910 by the people of Virginia.

From the vestibule we now ascend the little staircase on the left of the chapel door to the first floor. The striking *Vestibule* (R. 83) of the chapel contains statues of Magnanimity by *Rousseau* and Glory by *Vassé* and busts of the chapel architects by *Coysevox*. We enter the royal gallery, which commands the best view of the *Chapel, begun in 1699 by *Hardouin-Mansart* and completed in 1710 by *Robert de Cotte*. The high altar is of marble and gilded bronze, with sculptures by *Van Cleve* and *Guillaume Coustou*. The central ceiling-painting represents God the Father in Glory, by *Antoine Coypel*, and above the royal pew is the Descent of the Holy Ghost, by *Jouvenet*.

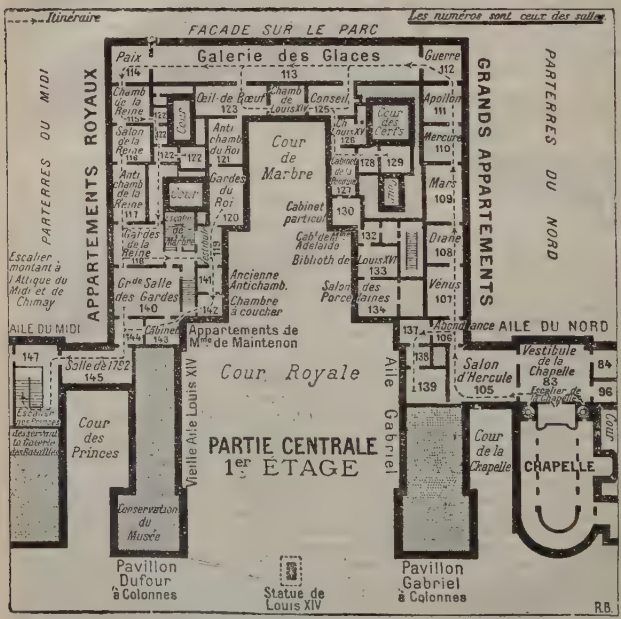
The Deuxième Galerie de Sculpture (R. 96; open after 12), on the right of the vestibule, contains the continuation of the casts in the first gallery (see above), down to the 17th century.—In the middle open (r.) the seven Salles d'Afrique, de Crimée, d'Italie, et du Mexique (R. 98–104), with paintings dating from Louis Philippe and the Second Empire. Room 98: Paintings by *Horace Vernet* (Macmahon; Canrobert), *Dubufe*, and others. Room 99: *Yvon*, Retreat from Russia; *Gustave Doré*, Battle of Inkermann. Room 103: Huge canvases by *Horace Vernet*, of interest for their portraits and representations of contemporary uniforms. They refer to the conquest of Algeria (1830–47) and the Mexican expedition (1838). Room 104: *Siméon Fort*, *Scenes from the Algerian war, twelve charming gouaches on the moulding of the right wall; *Chassériau*, Ali-ben-Hamet; *Horace Vernet*, Battle of Isly (1844) and the Capture of the Smalah (camp, harem, and treasury) of Abd-el-Kader (1843), an enormous canvas (16 by 69 ft.) with many interesting details. Room 102 (on the opposite side of R. 103): on the moulding, *Durand-Brager*, *Incidents in the siege of Sebastopol, twenty-one small pictures on the moulding; *Yvon*, The Malakoff ravine, Capture of the Malakoff redoubt, Battles of Solferino and Magenta. Room 101 (to the right in R. 103): *Horace Vernet*, Louis Philippe opening the Versailles galleries. Room 100: *Muller*, Roll-call of the last victims of the Terror (with André Chénier in the centre).

From the end of the sculpture-gallery a staircase ascends to the Attique du Nord (R. 153–159; closed for repairs in 1926; in the meantime we may proceed direct to the Deuxième Galerie de l'Histoire) on the second floor. The seven rooms contain a valuable collection of contemporary portraits of the 15–17th cent., mostly unsigned. Room 153: *Joan of Arc with the Virgin and St. Michael; portraits of Charles VI, John the Fearless of Burgundy, Charles the Bold, Henri II, Diane de Poitiers, and others. Room 154: Portraits of Henri IV and Gabrielle d'Estrées, the Duc de Montmorency, Marie de Médicis, etc. Room 156: *Pourbus*, Marie de Médicis; Gaston de Foix; Anne of Austria; *Van Dyck*, *Thomas of Savoy. Room 157: Plans of sieges under Louis XIII; *Philippe de Champaigne*, Card. Richelieu. Room 158: *Simon Vouet*, *Louis XIII. Room 159: Françoise de Souvré, governess of the French princes (the future Louis XIV and Philippe d'Orléans); Louis XIV and his nurse; *Lely*, Queen Henrietta Maria of England; *Gaspard de Crayer*, Oliver Cromwell.

We return to the 1st floor and enter the Deuxième Galerie de l'Histoire de France (R. 93–84), ten rooms containing paintings ranging in period from the Revolution to Louis Philippe. Room 92: *Gérard*, Coronation of Charles X. Room 91: After *Gérard*, Louis XVIII at the Tuileries (1814); *Gros*, Louis XVIII fleeing from the Tuileries (1815). Room 88: *Gautherot*, Napoleon wounded at

Ratisbon (1809). Room 86 : *J. B. Regnault,* The Senate receiving the standards captured in Austria (1806).

Crossing the vestibule of the chapel, we enter the SALON D'HERCULE (R. 105), fitted up by Louis XV in the Louis XIV style. The elaborate bronze decorations were sculptured by *Vassé* (1729–34). In the large frame at the end, Louis XIV crossing the Rhine, after *Lebrun* and *Van der Meulen.* The



portrait of Louis XIV above the chimney-piece is by *Mignard.* On the ceiling is the Apotheosis of Hercules, by *Fr. Lemoyne,* who worked for seven years (1730–37) on this masterpiece and on its completion committed suicide. Swiss Guards used to be posted here to prevent the intrusion into the state apartments of "those freshly marked with small-pox, the shabbily dressed, petitioners, begging friars, and dogs."

The SALON DE L'ABONDANCE (R. 106) is the first of the ****King's State Apartments,** which have preserved their beautiful decorations of marble marquetry, sculptured and gilded bronzes, carved doors, and painted ceilings, executed

in the reign of Louis XIV under the superintendence of *Charles Lebrun*. The original furniture, however, has disappeared. The ceiling-painting of the Salon de l'Abondance, which was used as a refreshment room at royal receptions, is by *Houasse* (freely restored) and represents Abundance, with figures of Pluto, Neptune, and Thetis. The battle-scenes on the walls are by *Van der Meulen*. The tapestry-covered seats here and in other rooms were made for the coronation of Charles X.

Rooms 137 and 138 (usually closed), opening off the Salon de l'Abondance, contain gouaches by *Van Blarenberghe*, representing the campaigns of Louis XV and remarkable for their minute detail.—Beyond these rooms is the Salle des Etats Généraux (R. 139), with a frieze by *Boulanger* and a few modern canvases.

The Salon de Vénus (R. 107), named after its ceiling-painting, the Triumph of Venus, by *Houasse*, is noteworthy for its marble decorations in the early Louis XIV style. The carved doors are by *Caffieri*; above are beautiful bronze bas-reliefs. In the central alcove is a statue of Louis XIV in Roman costume and wig, by *Warin*; and on either side of the room are clever perspective paintings by *Jacques Rousseau*.

The Salon de Diane (R. 108), the former billiard room, has a ceiling-painting of Diana and her attributes, by *Blanchard*. The bust of Louis XIV in the centre is by *Bernini* (1665). Over the mantelpiece, Maria Theresa, consort of Louis XIV, by *Beaubrun*; opposite, Louis XIV, by *Rigaud*. Busts of Colbert, Villars, and the Grand Dauphin, by *Coysevox*.

The Salon de Mars (R. 109), once a ball-room and concert-room, has a ceiling-painting by *Audran*, Mars in a chariot drawn by wolves. On the walls are battle paintings by *Van der Meulen*; Marriage of the Duke of Burgundy and Marie Adelaïde of Savoy; Reparation made to Louis XIV by the Doge of Genoa. The sopraporte (Prudence, Justice, Fortitude, and Temperance) and the portrait of Louis XIV at the age of ten, over the mantelpiece, are by *Simon Vouet*.

The Salon de Mercure (R. 110), a card-room under Louis XIV, has a ceiling by *J. B. de Champaigne*, Mercury in a chariot drawn by two cocks and preceded by the morning star. Gobelins tapestries (Louis XIV entering Dunkirk, Capture of Dôle, Siege of Tournai) and Savonnerie carpet. By the windows, David, by *Domenichino*.

The Salon d'Apollon (R. 111), the former throne-room, is the last of the king's state apartments. On the ceiling is Louis XIV (the 'Roi Soleil') as Apollo in a chariot escorted by the Seasons. On the walls are Gobelins tapestries (Siege of Douai, Defeat of the Spaniards at Bruges) and battle pictures by *Lecomte* and after *Van der Meulen*. The Savonnerie carpet and the clock, by *Morand*, should be noticed.

The *Salon de la Guerre (R. 112), together with the corresponding Salon de la Paix at the other end, forms part

of the magnificent decorative ensemble of the Galerie des Glaces. The ceiling-painting represents France victorious, with a thunderbolt in one hand and a laurel-wreathed portrait of Louis XIV in the other; in the semicircles appear Bellona in anger and figures of defeated Germany, Holland, and Spain. This is the first of the series of *Ceiling Paintings, designed by *Charles Lebrun* and executed by himself and his pupils. They are continued in the Galerie des Glaces and Salon de la Paix, forming a grandiose monument to the pride and glory of Louis XIV. The Salon de la Guerre, completed in 1678, has preserved its original decoration of coloured marble and bronze and contains six busts of Roman emperors, bequeathed by Mazarin. Over the mantelpiece is a stucco bas-relief of Louis XIV on horseback, by *Coysevox*.

The **Galerie des Glaces or Grande Galerie (R. 113), 235 ft. long, 30 ft. wide, and 43 ft. high, is a masterpiece of the Louis-Quatorze style. It was begun by *Mansart* in 1679 and its decoration, designed by *Lebrun*, was completed in 1682. Among the artists employed in the decoration of the gallery were *Caffieri*, *Coysevox*, *Le Comte*, and *Tuby*, for the sculptures; *Cucci*, for the frames of the mirrors; and *Ladoiseau*, for the trophies on the walls. The gallery is lighted by seventeen large windows looking on to the park, and facing these are seventeen bevelled mirrors of equal size. Between both the windows and the mirrors are red marble pilasters with bronze capitals decorated with cocks' heads, fleurs-de-lys, and suns. The cornice of gilded stucco is adorned with crowns and the collars of the Orders of the Holy Ghost and St. Michael. The marble statues of Venus, Paris, Mercury, and Minerva in the niches are copies from the antique. The central ceiling-painting represents Louis XIV as supreme sovereign, while the numerous other paintings, large and small, depict the Victories over Holland, Germany, and Spain, the Peace imposed by Louis on his enemies, the ambassadors sent to all the peoples of the earth, the protection of the Arts and the People; and the great foundations established in his reign.—By a bitter turn of fortune it was in this gallery that King William I of Prussia was crowned German Emperor on Jan. 18th, 1871, but here likewise on June 28th, 1919, was signed the Treaty of Peace between the Western Allies and Germany, which brought the Great War of 1914–18 to a victorious end.

Opposite the windows are two doors adorned with mirrors. The second of these admits to the Œil-de-Bœuf (R. 123), named after its small 'bull's eye' window. Here the courtiers used to wait for admission to the king's levée and here arose the scandals of the reign of Louis XV, somewhat monotonously recounted in the 'Chroniques de l'Œil-de-Bœuf.' The decora-

tions are original, including the stucco frieze showing children's games on a gold background, by *Van Cleve*, *Hurtrelle*, and *Flamen*. The fine bust of Louis XIV on the mantelpiece is by *Coysevox*. A curious picture by *Nocret* represents the royal family in mythological costume. On the left is an autograph letter of Mansart relating to the decoration of Versailles, countersigned by Louis XIV.

The CHAMBRE DU ROI (R. 124), Louis XIV's bedchamber (in which he died in 1715), opens on the left of the Œil-de-Bœuf and likewise overlooks the Cour de Marbre (p. 322). Here took place the ceremonious levée and 'coucher' of the king, who used to lunch daily at a little table placed before the middle window. It was from the balcony of this room that Marie Antoinette and Louis XVI, at Lafayette's desire, showed themselves to the mob on the fateful Oct. 6th, 1789. The decorations of carved wood and the balustrade separating the bed from the rest of the room are authentic. The bed itself, however, is an inaccurate copy of the time of Louis Philippe. The superb bedspread was made for Maria Theresa about 1682 by the young ladies of St-Cyr. The wax bust of Louis XIV (at the age of 68), by *Antoine Benoist*, with a wig once perhaps worn by the king himself, is one of the most valuable portraits of the king in existence. The sculpture of gilded stucco above the bed is by *N. Coustou*. The two chimney-pieces date from Louis XV; on one of them is a bust of the Duchess of Burgundy, mother of Louis XV, by *Coysevox*.

The CABINET DU CONSEIL (R. 125) dates in its present form from 1753. The carved *Woodwork is by *Antoine Rousseau*.

Off this room open the **Cabinets du Roi** or ***Private Apartments of Louis XV** (shown by an attendant; small gratuity), constructed in 1738 to provide a retreat from the tedious etiquette of court life. The CHAMBRE DE LOUIS XV (R. 126) has carved decorations by *Verberckt* and Gobelins tapestries (Story of Don Quixote). Here Louis XV died of small-pox in 1774.—The CABINET DE LA PENDULE (R. 127) derives its name from *Passement's Clock* (1753), a handsome timepiece, with chased designs by *Caffieri*, surmounted by a crystal globe marking the phases of the sun, moon, and planets.—The CABINET DES CHIENS (R. 128), with a frieze of hunting scenes, was occupied by the lackeys and the king's favourite hounds. On the staircase descending hence Damiens attempted to assassinate Louis XV in 1757.—The SALLE À MANGER (R. 129) was Louis XV's private dining-room. On a table are locksmith's tools used by Louis XVI. This room overlooks the COUR DES CERFS (much altered), where the hunting ceremonies of the 'curée' took place under Louis XIV.

We now return to the Galerie des Glaces, and at its left end (comp. p. 326) enter the first of the **Queen's State Apartments,** viz. the SALON DE LA PAIX (R. 114), which was the queen's card-room. Above the chimney-piece is a painting of Louis XV bestowing peace on Europe, by *Fr. Lemoyne* (1729); on the ceiling Peace precedes France in a chariot drawn by doves.

The CHAMBRE DE LA REINE (R. 115), or queen's bedchamber,

was redecorated under Louis XV and Louis XVI. In this room died Marie-Thérèse (1683) and Marie Leczinska (1768), and here the confinements of the queens of France took place. The tapestries represent scenes from the story of Esther, after *De Troy*. Above the doors are allegorical paintings of the children of Louis XV by *Natoire* and *De Troy*. The panels on the ceiling (Charity, Abundance, Fidelity, and Prudence) are by *Boucher*. Above the two covered doors at the end of the room are portraits of Marie Leczinska, by *Nattier*, and Marie Antoinette, by *Mme Vigée-Le Brun*. On the left is the entrance to the private apartments of Marie Antoinette (see below), but it is more convenient to visit first the Salon de la Reine and the Antichambre.

The Salon de la Reine (R. 126), or Salon des Nobles, was the queen's presence chamber. The Gobelins tapestries represent the Coronation of Louis XIV at Rheims, Audience of the Spanish ambassador, and the Treaty between Louis XIV and the Swiss. Jewel cabinet of Marie Antoinette, from the château of St-Cloud. The ceiling, Mercury protecting the Arts and Sciences, is by *Michel Corneille*.

In the Antichambre, or Salle du Grand Couvert de la Reine (R. 117), Marie Leczinska and Marie Antoinette (as dauphine) used to dine in public. The ceiling depicts the Family of Darius at the feet of Alexander, a copy of *Lebrun's* painting in the Louvre. The subjects of the Gobelins tapestries are the Surrender of Marsal, Capture of Lille, Louis XIV visiting the Gobelins, and Audience of the Papal nuncio. In the centre is the table on which the Treaty of Versailles was signed (1919). At the back, *Marie Antoinette and her children, by *Mme Vigée-Le Brun* (1787).

We now return to the Chambre de la Reine in order to visit the ***Cabinets de la Reine** or **Private Apartments of Marie Antoinette** (R. 122; shown by an attendant; small gratuity). This small and somewhat dark suite has preserved its superb decorations of the time of Marie Antoinette. The Boudoir or Petite Méridienne de la Reine, with the gilded wood-work and copper mirror-frames, was designed by *Mique* about 1781.—The Library, with imitation book-shelves, contains Louis XVI wardrobes and Sèvres statuettes of actors.—In the Small Library, used by the ladies-in-waiting, is the chest for the infant dauphin's clothes, presented by the city of Paris in 1782.—The Grand Cabinet, or Salon de la Reine, has Louis XV decorations by the brothers *Rousseau* (1783). The bust of Marie Antoinette is by *Pajou*. Here the queen received her intimate friends and sat to Mme Vigée-Le Brun for her portraits.—The last two rooms are the Bath Room and the Chambre de Repos or Salon Jaune, in which is a landscape painted by Marie Leczinska.

From the private apartments of Marie Antoinette we emerge in the Salle des Gardes de la Reine (R. 118), with coloured marble decorations of the time of Louis XIV. It contains an interesting series of marble busts: Marie Antoinette, by *Le Comte*; Marie Leczinska, by *G. Coustou*; busts with curious head-dresses, etc. The *Ceiling, by the elder *Noël Coypel*, represents Jupiter with Justice and Piety.

On Oct. 6th, 1789, the Paris mob burst into this room, and three of the Swiss Guards perished here in the queen's defence.

To the left of the guard-room is the landing of the Escalier de Marbre or Escalier de la Reine, built by *Levau* and *Mansart*, with beautiful marble decorations. Interesting perspective painting in the Italian style. Across the landing is a loggia or vestibule overlooking the Cour de Marbre, in which the door on the right admits to the apartments of Mme de Maintenon (see below), while on the left open the Salle des Gardes du Roi (R. 120) and the Antichambre du Roi (R. 121), where Louis XIV dined in public and received petitions every Monday.

We may descend the Escalier de Marbre to quit the palace by the Cour de Marbre, or we may ascend the Escalier de Stuc, built under Louis Philippe, to the second floor, on which are the Attique de Chimay (r.) and the Attique du Midi (l.), open on Tues. and Fri. after 2 p.m.

The Attique de Chimay is devoted to portraits and paintings relating to the Revolution and the First Empire. Room 174: Mirabeau, Robespierre, Barère (by *David*), Camille Desmoulins, Alex. Lenoir, Mme Roland, Charlotte Corday (by *Hauer*), Marat (by *David*). Room 176: Bonaparte, Mme Récamier, Mme de Genlis. Room 177: Battle pictures by *Gen. Lejeune*. Rooms 178–184: Portraits of Napoleon's family, mostly by *Gérard*, *Gros*, *Mme Vigée-Le Brun*, and *David*; Napoleonic generals, and other notable men of the period.—The Attique du Midi contains portraits and pictures down to 1870. Room 171: Napoleon at the Salon of 1808, by *Gros*; Arrival at the Tuileries of Napoleon and Marie Louise, by *Garnier*. Room 170: Portraits of the First Empire. Room 169: Portraits of the Restoration. Charles X, by *Gérard*; Duc de Reichstadt, by *Kraft*. Rooms 168–166: Restoration, Louis Philippe, and Second Empire. Queen Victoria (1842), Louis Philippe, the Empress Eugénie, and other portraits by *Winterhalter*; Duke of Orleans, by *Ingres*; Napoleon III, by *Flandrin*. Of special interest to English visitors is R. 166, which contains pictures illustrating the visit of Queen Victoria and Prince Albert to France (1843) and Louis Philippe's return visit to England (1844).—R. 165: 19th cent. portraits. *Isabey*, Napoleon's ashes transferred to the 'Belle Poule' at St. Helena. Horace Vernet (by *Gros*), Taglioni, Gounod, Lamartine (by *Ary Scheffer*), Lamartine (r.; by *Gérard*); Stendhal, Ingres, Delacroix, Baudelaire (by *Deroy*), Dumas père, Flaubert, Michelet, Corot, Flandrin, Victor Hugo, etc.—R. 164 illustrates the Siege of Paris; portrait of Thiers, by *Bonnat*.

The **Apartments of Mme de Maintenon** (open after 2 p.m.), entered from the loggia on the landing of the Escalier de Marbre, were furnished by Louis XIV in 1682 for his mistress, who became his second wife in 1685. The rooms, however, were completely transformed under Louis Philippe and now contain portraits of personages of Louis XIV's court. Antichambre (R. 141): Turenne, by *Lebrun*; Mlle de la Vallière, by *Nocret*.—The Bedchamber (R. 142) became, under Mme de Maintenon's domination, the centre of the government of France, where all business of state was transacted.—The Grand Cabinet (R. 143), where Racine's 'Esther' was played before the king and where his 'Athalie' was presented in 1702 by the princes and princesses, is the last and largest of the Maintenon apartments.

In the Grande Salle des Gardes (R. 140), or chief guard-room, beyond R. 118, it was the custom for the king to wash the feet of thirteen poor children on Maundy Thursday. The room was completely spoiled under Louis Philippe. The ceiling-painting, by *Callet*, is an allegory of the 18th Brumaire (Fall of the Directory, 1799). The sopraporte are by *Gérard*. On the walls are three huge paintings: *J. L. David*, Napoleon

presenting eagles in the Champ-de-Mars (1804); *Gros*, Battle of Aboukir (1799); *Roll*, Centenary of the States General (President Carnot at the Bassin de Neptune, 1889).

Room 144, overlooking the gardens: *H. Rigaud*, Mignard; *F. de Troy*, Jules Hardouin-Mansart; *Largillière*, Self-portrait; *Mignard*, Colbert.

The Salle de 1792 (R. 145), on the opposite side of R. 144, was originally the 'Salon des Marchands,' to which vendors of goods were admitted for the convenience of the inmates of the palace. It now contains military pictures. The pillar of Sèvres porcelain was given to Napoleon by the city of Paris.

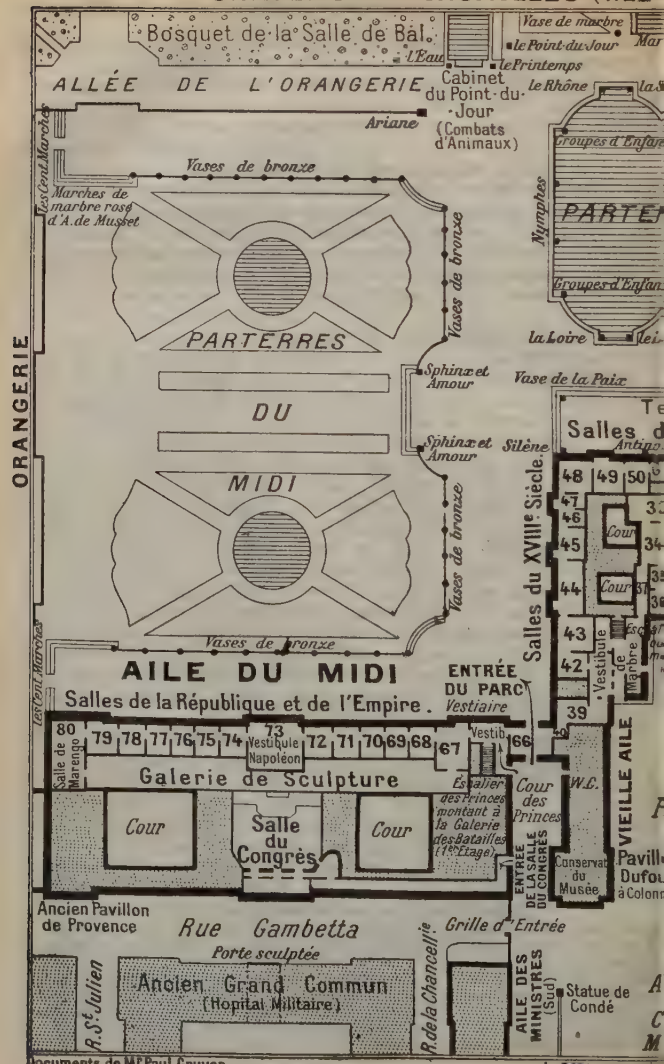
We cross the landing of the Escalier des Princes (R. 147), which gives access to the S. wing of the palace, once reserved for the princes of the blood.

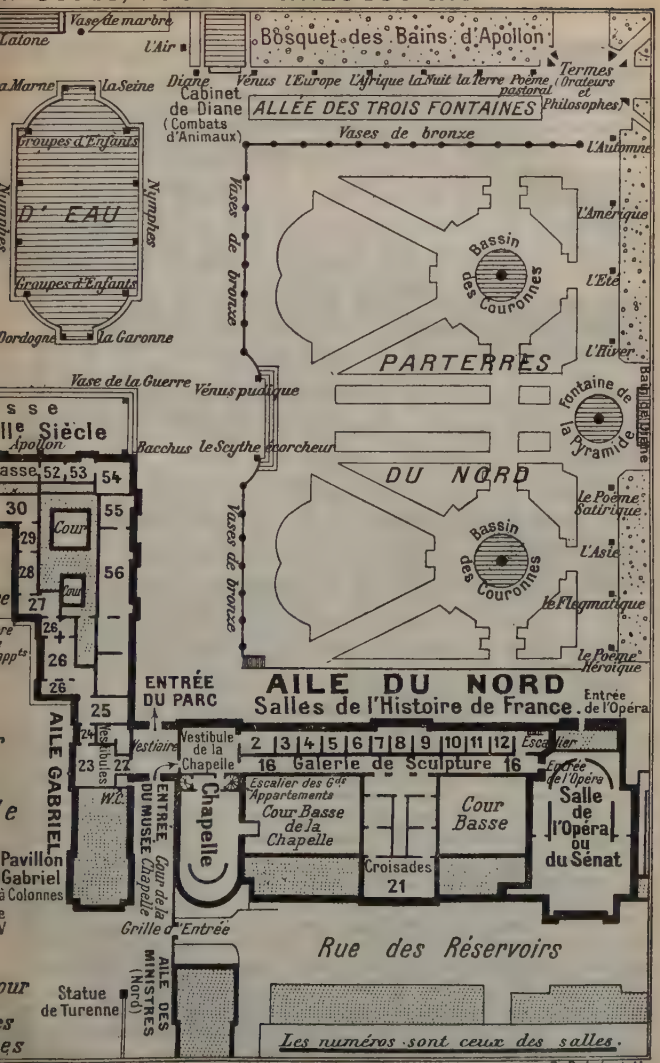
The Galerie des Batailles (R. 148), nearly 400 ft. long and 40 ft. wide, was constructed under Louis Philippe by throwing into one all the rooms on the first floor of this wing. It contains busts of famous soldiers killed in battle, and the wall-paintings form a pictorial record of French military history. The chronological order begins on the left. *Ary Scheffer*, Tolbiac (496; defeat of the Alemanni by Clovis I); *Horace Vernet*, Bouvines (1214; defeat of Emp. Otto and King John of England by Philip Augustus); *Delacroix*, *Taillebourg (1242; defeat of Henry III of England by St. Louis); *Henry Scheffer*, Joan of Arc at Orleans (1429); *Gérard*, Henri IV entering Paris (1594); *Heim*, The Grand Condé at Rocroi (1643). [At the end of the gallery is the Salle de 1830 (R. 149), with scenes from the reign of Louis Philippe, etc.] On the opposite wall of the gallery, as we return: *Vernet*, Fontenoy (1745; defeat of the Duke of Cumberland by Marshal Saxe, aided by the Irish Brigade); *Couder*, Lawfeldt (1747; same generals; an English general is brought as prisoner to Louis XV), Siege of Yorktown by Washington and Rochambeau (1781); *Philippoteaux*, Rivoli (1797; defeat of the Austrians by Bonaparte, whose horse has been shot under him); *Gérard*, Austerlitz (1805); *Vernet*, Jena (1806), Friedland (1807), and Wagram (1809).

Descending the Escalier des Princes, we may either pass out from the vestibule into the Cour des Princes and thence enter the gardens, or we may visit (l.) the **Salles de la République et de l'Empire** (R. 67–80; open on Thurs. and Sun. after 2 p.m.), on the ground-floor of the S. wing.

The pictures in these rooms illustrate French history from 1796 to 1810, the best being the work of *Gros*, *Girodet-Trioson*, *Thévenin*, *Drolling*, and *Horace* and *Charles Vernet*. In the Vestibule Napoléon (R. 73): Voltaire, by *Houdon* (cast); Empress Josephine, by *Vital-Dubray*; Dying Napoleon, by *Vela*. From the Salle de Marengo (R. 80) we return to the vestibule either by retracing our steps or by passing through the parallel Sculpture Gallery (seldom open).

A passage on the right of the Cour des Princes lead to the Salle du Congrès (shown by an attendant; gratuity), built in 1875 to accommodate the Chamber


Bosquet de la Salle de Bal
Vase de marbre
le Point-du-Jour
l'Eau
le Printemps
le Rhône
ALLÉE DE L'ORANGERIE
Cabinet du Point-du-Jour
(Combats d'Animaux)
Ariane
Vases de bronze
Marches de marbre rose d'A. de Musset
Les Cent Marches
ORANGERIE
PARTERRES
DU
MIDI
Sphinx et Amour
Vase de la Paix
Silène
Nymphes
Groupes d'Enfans
la Loire
Salles du XVIIIe Siècle
Salles d'Antiques
Cour
Vestibule de Marbre
AILE DU MIDI
Salles de la République et de l'Empire.
ENTRÉE DU PARC
Vestiaire
Vestibule Napoléon
Salle de Marengo
Galerie de Sculpture
Escalier des Princes montant à la Galerie des Batailles (1er Etage)
Cour des Princes
W.C.
VIEILLE AILE
Cour
Salle du Congrès
ENTRÉE DE LA SALLE DU CONGRÈS
Conservat. du Musée
Ancien Pavillon de Provence
Rue Gambetta
Grille d'Entrée
Porte sculptée
Ancien Grand Commun
(Hopital Militaire)
R. St. Julien
R. de la Chancellie
AILE DES MINISTRES (Sud)
Statue de Condé
Documents de Mr Paul Gruyer.
VILLE ET


HAUSSÉE) ET PARTERRES DU PARC
Vase de marbre
Latone
L'Air
Bosquet des Bains d'Apollon
Termes
Orateurs et Philosophes
la Marne
la Seine
Digne
Vénus
l'Europe
l'Afrique
la Nuit
la Terre
Poème pastoral
Cabinet de Diane
(Combats d'Animaux)
ALLÉE DES TROIS FONTAINES
Vases de bronze
Groupes d'Enfants
Nymphes
D'EAU
Groupes d'Enfants
Nymphes
Dordogne
la Garonne
Vases de bronze
L'Automne
L'Amérique
Bassin des Couronnes
L'Eté
PARTERRES
L'Hiver
Vase de la Guerre
Vénus pudique
Fontaine de la Pyramide
Bassin de Neptune
Bacchus
le Scythe écorcheur
DU NORD
Vases de bronze
Le Poème Satirique
L'Asie
Bassin des Couronnes
le Flegmatique
Le Poème Héroïque
Cour
Cour
ENTRÉE DU PARC
AILE DU NORD
Salles de l'Histoire de France
Entrée de l'Opéra
AILE GABRIEL
Vestibules
Vestiaire
Vestibule de la Chapelle
2 3 4 5 6 7 8 9 10 11 12
Escalier
16 Galerie de Sculpture 16
Entrée de l'Opéra
W.C.
ENTRÉE DU MUSÉE
Escalier des Gds Appartements
Cour Basse de la Chapelle
Chapelle
Cour Basse
Salle de l'Opéra ou du Sénat
Croisades
21
Pavillon Gabriel
Colonnes
Cour de la Chapelle
Grille d'Entrée
Rue des Réservoirs
Statue de Turenne
AILE DES MINISTRES (Nord)
Les numéros sont ceux des salles.
E D'ARMES
R. Bolzé, del.
24-6-26.

of Deputies which sat here till 1879. The Congrès, or united sitting of the two French chambers, for the purpose of electing the President of the Republic, takes place here (on the last occasion in Sept. 1920). The large painting (by *Couder*) above the tribune represents the Opening of the States General in 1789, and on either side are Gobelins tapestries showing the royal palaces, after *Lebrun*. White labels mark the seats where Gambetta, Thiers, Faure, and Carnot used to sit. In an adjoining room (shown on request; gratuity) is the fine Renaissance tomb of Diane de Poitiers (d. 1566), from the Château d'Anet.

Entering the door on the right of the vestibule of the Escalier des Princes, we pass through Room 66 and the Arcade du Midi (RR. 40 and 39) to reach the vestibule of the Escalier de Marbre (comp. p. 329), in which are busts of *Louis XIV by *Warin*, Mansart by *J. L. Lemoyne*, Mignard by *Desjardins*, and Le Brun by *Coysevox*.

The **Salles du Dix-huitième Siècle**, which we enter from this vestibule, on the ground-floor of the central block, looking out on the gardens, were occupied at various times by the Regent Orléans, the sons and daughters of Louis XV, etc. They have been repeatedly altered, and most of the original decorations were swept away by Louis Philippe. They now contain an admirable *Collection of 18th cent. portraits. Room 42: *Rigaud*, the Regent (Philippe II d'Orléans); *Largillière*, Vauban; *Rigaud*, *Louis XV as a boy.—Room 43: *J. B. Vanloo* and *Parrocel*, *Louis XV on horseback; *Vanloo*, Marie Leczinska; *P. D. Martin*, Coronation of Louis XV.—Room 44: *L. M. Vanloo*, Philip V of Spain and his family; *J. Raoux*, *Mme Boucher d'Orsay; *Parrocel*, Arrival of the Turkish ambassador at the Tuileries, 1721; *Rigaud*, *Louis XV (1730); *Nattier*, The artist and his family.—Room 45: Louis XVI, Louis XVIII, and Charles X were born in this room, which was also the bedroom of Marie Antoinette on her arrival in France; *J. B. Restout*, Jean Restout; *L. M. Vanloo*, Carle Vanloo and his family; *Tocqué*, *Marquis de Marigny, Tournehem, director of the royal buildings; *Roslin*, The painter Boucher.—Room 46: *Nattier*, *Mme Adélaïde (1756), Mme de Pompadour; *Nattier*, Marie-Josèphe (half-sister of Marshal Saxe and mother of Louis XVI); *Nattier*, *Marie Leczinska (1748).—Room 47, the music-room of the Grand Dauphin, son of Louis XV, has retained part of its charming Louis XV decoration; *Nivelon*, Marie-Josèphe de Saxe.—Room 48: *Nattier*, *Portraits of the daughters of Louis XV. The fine Louis XIV balcony of wrought and gilded iron commands a splendid view of the gardens.—Room 49: This was the Regent's study, where he died in 1723, and later the bedroom of the dauphin, son of Louis XV. It preserves many decorative details, including a mirror-frame by *Verberckt* and a red marble chimney-piece, with figures of Flora and Zephyr by *J. Caffieri*. Above is a Gobelins tapestry portrait of Louis XV, after *Carle Vanloo*. Paintings: *Nattier*, The Infanta Maria Isabella, *Mme

Adélaïde as Diana, *Mme Henriette as Flora; *Tocqué*, Maria Theresa, Infanta of Spain; *Natoire*, The Dauphin, son of Louis XV, and the Dauphine.—Room 50 retains some of its Louis XIV decorations. Paintings: *Vincent*, The chancellor La Palaizière formally taking possession of Lorraine (1737); *Drouais*, *Comte d'Artois (afterwards Charles X) and Mme Clotilde as children.

The Galerie Basse (R. 51), below the Galerie des Glaces, has been completely altered since the reign of Louis XIV, when Molière gave several of his plays in it, including the first performance of 'Tartuffe' (1664). It contains an interesting series of paintings, by *Martin* and *Lenfant*, of the battles of Louis XV, in fine frames; statues of generals, and busts of Louis XV and XVI.—Room 52 is the first of the 'Appartements des Bains,' originally fitted up as bath-rooms under Louis XIV and later occupied by Mme de Montespan, Mme de Pompadour, and the daughters of Louis XV; *Fredou*, Duc de Bourgogne (pastel; 1761); *Olivier*, Scenes from the life of the Prince de Conti (comp. p. 50); *Drouais*, Mme Elisabeth as a child; *L. M. Vanloo*, Louis XVI (1769) and Louis XVIII as young men.—Room 53: *Hubert Robert*, *The gardens of Versailles (1775); *Mme Labille-Guiard*, The Infanta (Mme Elisabeth; 1788); after *Ducreux*, Marie Antoinette as a young woman.—Room 54: *Schillin*, Duc d'Enghien as a child.—Room 55: *Mme Vigée-Le Brun*, The Dauphin and Mme Royale, afterwards Duchesse d'Angoulême (1784), Mme Elisabeth, *Marie Antoinette with a rose; *Callet*, Philippe-Egalité, Louis-Philippe; *L. A. Brun*, Marie Antoinette riding; *Mme Labille-Guiard*, Mme Victoire (1788), Mme Adélaïde (1787); *Mme Filleul*, Duc d'Angoulême.—The rest of the rooms overlooking the gardens are at present closed to the public.

We return to the Galerie Basse and enter R. 32 (l.), on the right of which is R. 33, devoted to new acquisitions. Among these may be mentioned (1926) a series of portraits of the worthies of Port-Royal (comp. p. 352; the Arnauld family by *Ph. de Champaigne*, Jansenius, by *Dutielt*). On the left of R. 33 are RR. 30–26, containing (R. 30) paintings by *Detaille*, Tsar Nicholas II at Châlons (1896), and *Roll*, Laying the foundation of the Pont Alexandre III; (R. 29) 19th cent. portraits; (R. 28) The Supreme War Council at Versailles (1918), by *H. A. Olivier*; portraits of Marshal Foch by *Patricot*, Marshal Galliéni, by *Bouchor*, and Pres. Poincaré, by *Bouchor*; and busts of Zola and Saint-Saëns, by *Bernstamm*.

The entrance to the gardens is either from the cloak-room (p. 322) or from the Cour des Princes (viâ R. 66; p. 330).

The Gardens of Versailles.

The ***Gardens** of Versailles were designed for Louis XIV by *André Le Nôtre* (1613–1708), the celebrated landscape-gardener, to whom London owes Greenwich Park and Rome the Quirinal and Vatican gardens. The fountains and hydraulic machinery were the work of *J. H. Mansart* and the

engineer *François de Francine*, while the sculptural decoration was executed under the supervision of *Lebrun* and *Mignard*. The gardens were first laid out in 1661–68. The preliminary work of levelling and draining the site was prodigious, and thousands of trees were brought hither from all parts. Inspired by Italian originals which were interpreted with an amplitude and harmony hitherto unknown, Versailles is the masterpiece of French gardening. The gardens are essentially formal, with their carefully planned vistas and straight walks under the shade of melancholy boughs, their artificial lakes and ponds, arranged with geometrical precision, their groves and clumps of trees, lawns and terraces, all interspersed with innumerable statues and vases of marble and bronze, and enlivened with fountains of infinitely varied form. In their general lines and their sculptural decoration, with the characteristic stressing of the 'classical' note, the gardens remain as they were laid out under Louis XIV; but it was not until the 18th cent. that the planting of the trees was developed to its present extent, so that on the whole we have before us to-day the gardens of Louis XV and Louis XVI.

The *Gardens* are open till dusk, in summer till 10 p.m. The 'bosquets' or groves are closed from Nov. 1st to April 30th; some are closed also in summer, but may be seen on application at the keepers' lodge at the beginning of the Tapis Vert (small gratuity).—The *Fountains* play on the 1st Sun. of each month (May to Oct. inclusive) from 4.30 to 5.30, and on other days posted up at the Gare St-Lazare, Gare Montparnasse, and Gare des Invalides. The best itinerary for visiting them all, starting from the terrace, is as follows (comp. the Plan): Parterres d'Eau, Fontaines de Diane and du Point-du-Jour, Bassin de Latone, Salle de Bal, Bassin de Bacchus, *Colonnade, Bassin d'Apollon, Encelade, Obélisque, Bassin de Flore, Bassin des Dômes, Bains d'Apollon, Bassins des Couronnes, Pyramide, Bain de Diane, Allée d'Eau, Bassin du Dragon, and *Bassin de Neptune.

The Terrace behind the central block of the palace is adorned with four bronze statues after the antique and with two marble vases illustrative of War (by *Coysevox*) and Peace (by *Tuby*). The Parterres d'Eau, the two large basins in front of the terrace, are bordered with bronze statues representing the Rivers of France, by the brothers *Keller*, and with bronze nymphs and groups of children. Beyond are the Marches de Latone, a flight of steps commanding the best view of the palace and, in the other direction, one of the famous vistas of the gardens, especially fine at sunset: below is the Bassin de Latone, with figures of Latona with her children, Apollo and Diana, and the Lycian peasants metamorphosed by Jupiter into frogs; beyond are the two Bassins des Lézards and balustrades with rows of statues, copied from the antique, leading down towards the Tapis Vert. Flanking the steps are the Fontaine de Diane (r.) and the Fontaine du Point-du-Jour (l.). By the former are statues of Air by *Le Hongre*, Diana the Huntress by *Desjardins*, Venus by *Marsy*, and bronze animal-groups by *Van Cleve*. By the latter are statues of Daybreak by *Marsy*, Spring by *Magnier*, Water by *Le Gros*, Ariadne by *Van Cleve*; and bronzes by *Houzeau*.

To the S. of the terrace stretch the Parterres du Midi, bordered with bronze vases by *Ballin*. Flanking the entrance to the central walk are Sphinxes and Cupids by *Sarrazin* and *Le Rambert*. Beyond the parterres is the Orangery, constructed by *Mansart*, to which descend the two wide staircases known as the Cent-Marches. At the bottom are pylons with sculptured groups: (r.) Venus and Adonis, Zephyr and Flora, by *Le Comte*; (l.) Vertumnus and Pomona, Aurora and Cephalus, by *Le Gros*. By the right-hand staircase are Alfred de Musset's "trois marches de marbre rose," and at the opposite end, by the palace,

is a leaden statue of Napoleon by *Bosio*. Beyond the orangery (no adm.) and the road to St-Cyr we see the PIÈCE D'EAU DES SUISSES, 150 yds. long, excavated in 1678–82 by the Swiss Guards, many of whom are said to have died from malaria in the process. The lake extends S. to the Bois de Satory, and at its S. end is a statue of Marcus Curtius, contrived by *Girardon* out of a statue of Louis XIV by Bernini.

On the other side of the terrace are the PARTERRES DU NORD, where Le Nôtre's original design has been respected. Entering the central walk by steps flanked with a Scythian with a flaying-knife, after the antique, and a Crouching Venus by *Coysevox*, we pass between the round BASSINS DES COURONNES or BASSINS DES SIRÈNES and reach the leaden *FONTAINE DE LA PYRAMIDE, by *Girardon*. The sculptures in the cross-walk here represent (r.) Satire by *Buyster*, Asia by *Roger*, the Phlegmatic by *Lespagnandel*, and Epic Poetry by *Drouilly*; (l.) *Winter by *Girardon*, Summer by *Hutinot*, America by *Guérin*, and Autumn by *Regnaudin*. Behind the Fontaine de la Pyramide is the BAIN DE DIANE, with a delightful bas-relief by *Girardon* and statues of (r.) the Sanguine by *Jouvenet* and (l.) the Choleric by *Houzeau*. Here begins the *ALLÉE D'EAU or ALLÉE DES MARMOUSETS, designed by *Claude Perrault* and *Lebrun* (1676–88), twenty-two small fountains with bronze groups of children. At the end are the BASSIN DU DRAGON, reconstructed by *Tony Noël* in 1889, and the *BASSIN DE NEPTUNE, the largest fountain in the gardens (1740), with a group of Neptune and Amphitrite by *Sigisbert Adam*, Ocean (r.) by *J. B. Le Moyne*, and Proteus (l.) by *Bouchardon*. The Dragons ridden by Cupids at either end are by *Bouchardon*. Beneath the trees on the other side of the fountain is the Fame of Louis XIV, by *Domenico Guidi*. To the right of the Bassin du Dragon is the BOSQUET DE L'ARC DE TRIOMPHE, a grove which has lost its triumphal arch. It retains, however, a fine group, France triumphant over Spain, by *Tuby* and *Coysevox*; Cupid holding Ariadne's thread, by *Tuby*; a curious leaden Æsop, by *Le Gros*; and a group of Meleager and the Calydonian boar.

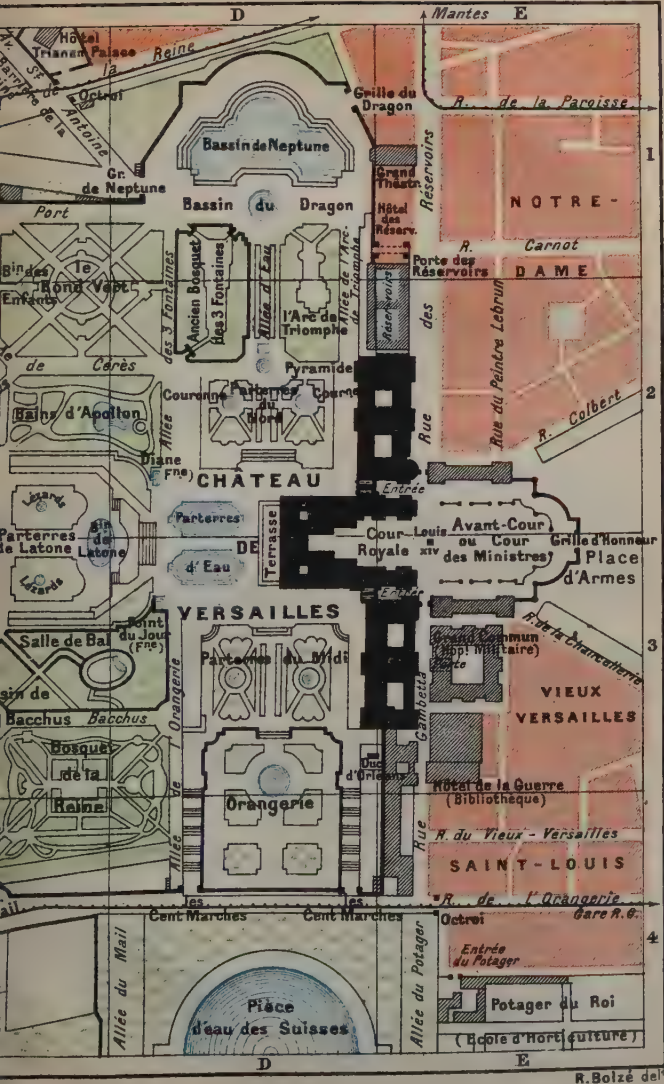
We return by the ALLÉE DES TROIS FONTAINES, parallel with the Allée d'Eau on the W. At the corner of the Parterres du Nord are Hermæ representing ancient orators and philosophers. The *BAINS D'APOLLON (r.), a grove designed by Hubert Robert under Louis XVI, differ essentially in spirit from the formal 'French gardens.' The marble group of Apollo and nymphs beneath an artificial rock is by *Girardon* and *Regnaudin*. The Horses of Apollo being watered by Tritons are by *Guérin* and the brothers *Marsy*. Beyond the Bains d'Apollon is the ALLÉE DE L'ÉTÉ, which we follow (r.) to the charming BASSIN DE CÉRÈS, by *Regnaudin*, and BASSIN DES ENFANTS (r.), with figures by *Hardy*. The ROND-VERT, behind the latter, and the BOSQUET DE L'ÉTOILE, on the other side of the Allée de l'Eté, have antique statues restored under Louis XIV.

At the other end of the Allée de l'Été is the TAPIS-VERT, a lawn 360 yds. long and 45 yds. wide, preceded by a notable array of marble Hermæ, etc. The lawn is lined with marble vases and statues, many of which are copies of the antique, including (r.) Cyparissus by *Flamen*, and Artemisia by *Desjardins*; and (l.), *Venus by *Le Gros*, incorporating an ancient torso, and *Achilles at Scyros by *Vigier*. Towards the end is (r.) the entrance to the BOSQUET DES DÔMES, containing fine statues: Daybreak by *Le Gros*, Ino by *Rayol*, Nymph by *Flamen*, Arion by *Raon*, *Galatea and Acis by *Tuby*, and Aurora by *Magnier*. Behind the Bosquet des Dômes are (r.) the BASSIN DE FLORE or BASSIN DU PRINTEMPS, by *Tuby*, and (l.) the BOSQUET D'ENCELADE, containing a fountain by *Marsy*, which represents Enceladus buried beneath the rocks. From the Titan's mouth spurts a stream of water 75 ft. high, when the fountains are playing. Farther N. is the BOSQUET DE L'OBÉLISQUE or BOSQUET DES CENT-TUYAUX, constructed by *Mansart*, with a hundred jets spurting from the reeds.

We return by the ALLÉE D'APOLLON to the large BASSIN D'APOLLON, at the end of the Tapis-Vert, with a fine group of Apollo's Chariot rising from the water (the 'char embourbé'), by *Tuby*. In front are groups of Aristæus and Proteus, by *Slodtz* (1722), and Ino and Melicertus, by *Granier*; and behind are other classical statues. To the right is PETITE-VENISE, where the Venetian gondoliers of Louis XIV were housed. Behind the Bassin d'Apollon, and separated by railings from the gardens, is the PETIT-PARC, intersected by the **Grand-Canal**, 1800 yds. long and 60 yds. wide, the scene of Louis XIV's boating-parties. At its centre it

PLAN DES JARDINS

D'après les renseignements de Mr Paul Gruyer



R. Bolzé del.

6-28 Imp. Duffénoy, Paris.

is crossed by a transverse arm, extending from the Trianons to (1100 yds.) the former royal MENAGERIE. (Motor-boat 2 fr. for a trip round the lake, 1 fr. to the Trianon; rowing-boat 5 fr. per hr. for 2 persons; fishing 2 fr. per day; Restaurant du Grand-Canal.)

We now proceed to visit the gardens on the S. of the Tapis-Vert. We first enter (r.) the *BOSQUET DE LA COLONNADE, with its beautiful circle of marble arches by *Mansart* (1685–88), adorned with bas-reliefs by various artists. In the centre is the *Rape of Proserpine, by *Girardon*. Behind the colonnade is the SALLE DES MARRONNIERS, a shady chesnut-grove with statues of Meleager and Antinous and a number of antique busts. Close by is the BASSIN DE SATURNE or BASSIN DE L'HIVER, with a charming group of Time and Cupids, by *Girardon*. To the right are the BASSIN DU MIROIR, with statues of Vestals, Apollo, and Venus, and the JARDIN DU ROI, a beautiful flower-garden designed by *Dufour* in 1816 with a statuette of Flora on a pillar and statues of the Farnese Hercules and Flora. We return to the Bassin de Saturne and follow the path (r.) to the BASSIN DE BACCHUS or BASSIN DE L'AUTOMNE, with an exquisite group by *Marsy*. To the right of this is the BOSQUET DE LA REINE, with busts and statues of Minerva after *Coustou*, Diana by *Flamen*, and a Gladiator. This is famous as the scene of the affair of Marie Antoinette's diamond necklace, in which Card. de Rohan was duped by Mme de la Motte (1784–85). We return to the Parterres de Latone by the ALLÉE DE L'AUTOMNE, lined with Hermæ, the QUINCONCE DU MIDI (military band on Tues., Thurs., and Sun. in summer, 3–4.30), and (r.) the SALLE DE BAL or SALLE DES ROCAILLES, with grotto, cascade, vases, and a group of a Cupid and Faun.

The Trianons.

The Trianons are reached from the town by tramway (pink disc; see p. 320) viâ the Boulevard de la Reine and Avenue de Trianon. Cabs, see p. 320. From the palace they are about 20 min. walk across the park. By boat on the Grand-Canal, see above.

Both Grand and Petit Trianon are closed on Monday. On other days both are open (adm. 1 fr. each, Musée des Voitures 50 c.; Thurs. aft. and Sun. free) from 11.30 a.m.–5 p.m. in Apr.-Sept., and from 12–4 p.m. in Oct.–March. The park and gardens are open daily till dusk. The fountains play in summer on the third Sunday of each month from 4 to 5 p.m.

The **Grand Trianon,** a beautiful one-storied villa, designed by *J. H. Mansart,* with sumptuous marble decorations, was built for Louis XIV in 1687 as a retreat from the ceremonious life at the court of Versailles.

The palace was occupied for a time by Mme de Maintenon. It was redecorated for Louis XV and for Napoleon, who frequently occupied it, and the Empire furniture which he installed still remains. In 1818 the Duke of Wellington dined here with Louis XVIII. Louis Philippe did his best to spoil the interior decoration in 1837. In 1873 Marshal Bazaine was tried for his surrender of Metz and sentenced to death in the peristyle, then a windowed gallery. The treaty between the Western Allies and Hungary was signed in the Grande Galerie on June 4th, 1920.—Both the Grand and the Petit Trianon fell into a serious state of disrepair after 1918 and were restored in 1925–26 by the generosity of Mr. Rockefeller.

On the left of the superb open peristyle in the courtyard is the entrance to the palace (small gratuity to the guide).

LEFT WING. The *Salon des Glaces,* like the Galerie des Glaces at Versailles, is decorated with bevelled mirrors, in the style of Louis XIV. The chimney-piece is of the Louis XVI period. The large oak table, 8½ ft. in diameter, in one piece, was used by the ministers of Louis Philippe. In the

Antichambre de Monseigneur are pictures by Houasse, the story of Minerva. The *Chambre de Monseigneur* (the son of Louis XIV) contains the bedstead of Napoleon's mother, used later by Louis Philippe. In the *Salon de la Chapelle*, the former chapel, are paintings of Louis XV and Marie Leczinska by J. B. Vanloo.—We cross the peristyle to reach the RIGHT WING. The handsome *Salon des Colonnes* or *Salon Rond* has preserved most of its Louis XIV decorations. The *Salon de Musique* contains portraits of Louis XV by Vanloo and Marie Leczinska by Nattier. Beyond the *Grand Salon* and the *Cabinet du Couchant*, which faces the setting sun, is the *Salon Frais*, shaded by trees, and containing royal portraits. The *Bowl and vases of malachite mosaic were given to Napoleon by Alexander I of Russia, after the Treaty of Tilsit (1807).—At right angles to the Right Wing is the *Grande Galerie* (see p. 335), decorated by Mansart.—Beyond the *Salon des Jardins* is the wing known as TRIANON-SOUS-BOIS (not shown).—We return to the Salon Frais and enter the *Salon des Sources*, which contains paintings by Boucher (Neptune and Amymone, Venus and Vulcan, Fortune-telling, and Fishing); also the Aqueduct of Nero at Rome, by Hubert Robert, and Winter, by Jouvenet.—The five rooms forming the *Apartments of Mme de Maintenon* were subsequently occupied by Louis XV (1744), Stanislas Leczinski, King of Poland, Mme de Pompadour, and Napoleon and Marie Louise. They consist of an antechamber, study, bath-room, bedroom (superb Empire bed from the Château de Meudon), and drawing-room (table of Roman mosaic, presented to Napoleon by Pope Pius VII). Then follows the *Antichambre du Roi*, with a Louis XV chimney-piece and a Louis XIV table.—The *Chambre du Roi* was furnished (in poor taste) for Queen Victoria, who, however, never occupied it.

The charming but somewhat melancholy **Gardens** of the Grand Trianon were laid out by Mansart (itinerary, see the Plan; fountains, see p. 335). We first visit the terrace overlooking the Grand-Canal (splendid view), where the motor-boats land their passengers. The *Bassin du Plafond d'Eau* or *Bassin du Miroir* is decorated with leaden vases and dragons by Hardy. The *Buffet*, designed by Mansart, with bas-reliefs and figures of Neptune and Amphitrite, is the chief fountain in the gardens. On the left of the Trianon-sous-Bois (see above; note the balustrade and the grotesque keystones of the windows) is the *Amphithéâtre*, with twenty-five busts after the antique and a basin with four charming nymphs. Passing a square basin with a Faun and panther by Marsy, we reach (behind the palace) the *Jardin du Roi*, with a fountain and Cupids by Tuby. A bridge leads hence to the gardens of the Petit Trianon.

Between the Grand and the Petit Trianon, to the left of the exit from the Jardin du Roi, is the **Musée des Voitures,** an interesting little collection of state carriages: State coach used at the coronation of Charles X (1824) and the christening of the Prince Imperial (1856); carriage used at the christening of the Duc de Bordeaux (1820) and the marriage of Napoleon III and the Empress Eugénie (1853); carriage ('La Topage') of Napoleon I, used at his marriage with Marie Louise (1810); sedan chairs of Marie Leczinska and Marie Antoinette; sledges of the 17th and 18th centuries.

Mètres
0 200 400 600 800
Scale of Yards
0 200 400 600 800
Tramways
Etoile Royale
Grand Canal
Bosquets
Allée des Clozeaux
Etoile des Sabotiers
Etoile de Bailly
Etoile des Halbas
Allée de Gally
Allée de Fontenay
Ceinture
Chemin de Marly
Allée de l'Accroissement
Chemin de Fer de Grande Ceinture
Allée de la Lanterne
la Ménagerie
Basin de Choisy
Route de Choisy
Etoile de Choisy
la Faisanderie
Polygone
Plaine de la Faisanderie
Génie
Gare des Matelots
Ligne de Granville
Ligne de Brest
BOIS DE SAINT
Avenue du Bois
Allée de St Cyr
Tramways Electriques
Grille Royale
Bosquets du Plafond
Bras de la Ménagerie
Bras de Trianon
Bosquets de Trianon
Allée du Canal
Grille de la Reine
Allée de la Reine
Allée des Matelots
Bois des Matelots
Bois du Génie
Allée des Marmousets
Allée de Maintenon
Allée de Gally
Allée de St Cyr
Allée de Bailly
Allée de la Ménagerie
Allée de la Reine
Allée de Fontenay
Allée de Choisy
Allée de la Faisanderie
Allée de la Lanterne
Allée de Choisy
Allée de Choisy
Allée de Choisy

Rocquencourt - le Chesnay
D
la Celle St Cloud
E
Vaucresson
N
le Petit Chesnay
St Antoine du Buisson
Octroi
St Antoine de Padoue
Boulevard St Antoine
Clagny
Abattoirs
Chapelle de Clagny
Grille St Germain
Hôtel Trianon Palace
Eglise J.ne d'Arc
Gare (Rive Droite)
P.T.T.
Boulevard de la Reine
Tram de Meulan
Notre-Dame
Marché
Avenue de Saint Cloud
CHATEAU
Place d'Armes
Tramway
Préfect
Butte de Montbauron
Hôtel de Ville
Avenue de Paris
Gare (Rive Gauche)
Potager du Roi
St Louis
Pièce d'Eau des Suisses
Gare des Chantiers
Ste Elisabeth
Rue Petit Montreuil
Porte de Buc
Porte de Satory
Grand Canal
Grand Commun
Grand Trianon
Cimetière des Gonards
Bois St Martin
C. du Bois de Satory
Porte du Cerf-Volant
Buc
Meulan
Marnes
Viroflay
Paris (Laurie)
Choisy-le-Roi
La Boulie

The **Petit Trianon** was built by Gabriel in 1766 for Louis XV and was occupied by Mme de Pompadour and Mme du Barry. But its special interest lies in its associations with Marie Antoinette, who chose it as her favourite residence. The palace was subsequently occupied by Pauline Borghese, Napoleon's sister. The furniture was sold at the Revolution, but has been replaced by pieces belonging to Marie Antoinette or of her period.

On the left of the courtyard is the *Chapel* (not shown), and at the end is the palace, in the style of a simple but elegant private mansion. Visitors are escorted by a guide (small gratuity). The interior is a mixture of the Louis XV and Louis XVI styles. We ascend the splendid staircase, by the elder Gamain, to the first floor. The *Antechamber* has sopraporte by Natoire. The *Dining Room* has fine decorations executed by Gabriel for Mme du Barry, with panel-paintings of a ballet danced by Marie Antoinette and her brothers at Schönbrunn. Traces of the trap-door, through which, under Louis XV, the tables used to appear ready-laid, are still visible in the floor. The *Petit Salon* was Marie Antoinette's billiard-room and contains paintings by Natoire and Lépicié, and a copy of a pastel by Kucharsky of Louis XVII (comp. p. 267). The *Grand Salon*, used by Marie Antoinette as a concert-room, has beautiful Louis XV woodwork, two vases of petrified wood which belonged to Marie Antoinette, and sopraporte by Pater. The *Boudoir*, remodelled for Marie Antoinette by Mique, has on the mantelpiece a bust of the queen shattered at the Revolution. The queen's *Bedroom* has a fine clock with the Austrian eagles, a marquetry table, a chest of drawers by Gouthière, and chairs with the queen's monogram. The bedspread, but not the bed, was that used by the queen. The *Bath Room* was installed for Marie Antoinette.—The second floor is not open to visitors.

The **Gardens** of the Petit Trianon (itinerary, see the Plan), entered from the courtyard, were originally a botanical garden laid out by Bernard de Jussieu but were altered for Marie Antoinette in the English style (1774–86). The *Temple de l'Amour*, by Mique and Deschamps, contains a copy of Bouchardon's Cupid shaping a bow from the club of Hercules (p. 190). The *Hamlet* is a sort of theatrical village built by Marie Antoinette to gratify her taste for 'nature,' as popularized by Rousseau. The work of the farm, however, was done by real peasants. It comprises a mill on the edge of a lake, the queen's cottage (with dining-room, card-room, billiard-room, kitchen, etc.), the 'Maison du Colombier,' with pigeon-cote and fowl-run, a dairy where the queen used to make butter, the 'Tour de Marlborough,' and farm-buildings. Near the smaller lake is an octagonal *Belvedere*, to the right of which is a *Grotto* in which Marie Antoinette was resting on Oct. 5th, 1789, when she was told that the mob had broken into Versailles. Behind the belvedere is the beautiful *Jardin Charpentier*, dating from 1850. We return towards the palace, passing the *Théâtre de Trianon*, where Marie Antoinette made her début in court-theatricals (1780; no adm.). We next visit the *Jardin Français*, laid out under Louis XV and commanding a view of the main façade of the palace. The *Pavillon Français* (r.) was built by Gabriel in 1751 for Louis XV and Mme de Pompadour.

The Town of Versailles, though naturally overshadowed in interest by the palace, nevertheless contains several buildings of note. In the Rue Gambetta, facing the S. wing of the palace, is the *Grand-Commun*, built by Mansart in 1682, with a fine gate and courtyard. It formerly housed a crowd of minor court officials and is now a military hospital. Farther on is the former *Hôtel de la Guerre* (1759), now a school for non-commissioned officers, with a monument to Lazare Carnot (1753–1823). No. 5, the old Hôtel des Affaires Etrangères (1761), is now the *Bibliothèque de la Ville* (open 1.30–6 or dusk, Sun. 9–12; closed from Aug. 15th to Oct. 15th), with a small museum and fine Louis XV decorations. Crossing the Rue de l'Orangerie, we follow the Rue de la Quintinie, a little to the left, and the Rue Hardy, to the *Potager du Roi*, formerly the royal kitchen-garden, now a school of horticulture (open 8–11 and 1–5; apply to the concierge; fruit and flowers for sale).

The Rue Hardy leads to the **Cathedral of St-Louis**, built by Jacques Hardouin-Mansart in 1742–54, a rare example of a Louis XV church. In the interior are the monument, by Pradier, of the Duc de Berri, assassinated by Louvel in 1820 (S. aisle), and some good paintings by Boucher and Jouvenet. Facing the cathedral is a statue of the Abbé de l'Epée (p. 159), a native of Versailles, by Michaut (1843).

The Rue d'Anjou leads from the cathedral to the *Place du Marché-St-Louis*, with its quaint 18th cent. houses. No. 4 in the Rue St-Médéric, to the right farther on, was the *Parc-aux-Cerfs* (a house named after an old quarter of the town), purchased in 1755 by Louis XV for the indulgence of his shameless and oppressive amours.

From the cathedral the Rue du Maréchal-Joffre (r.), the Rue du Vieux-Versailles (l.), and the Rue du Jeu-de-Paume (r.) lead to the **Jeu de Paume** (open 10–12, 2–5 except Mon.; adm. 1 fr., free on Thurs. and Sun.), the royal tennis court, built in 1686. In 1789, the deputies of the Tiers-Etat, finding themselves locked out of the States General, adjourned hither and, with Bailly as their president, took the famous oath not to separate until they had given to France a proper constitution. In 1873 it was converted into a *Museum*: at the end is a copy, by Merson, of the Taking of the Oath, by David; in the centre, a statue of Bailly, by Saint-Marceaux; busts of the chief deputies, including that of Dr. Guillotin, inventor of the guillotine; glass-cases with documents of the Revolution and a death-mask of Mirabeau.

No. 73 in the Avenue de St-Cloud is the *Lycée Hoche*, once the Ursuline convent of Marie Leczinska (1769–72), with a chapel by Mique. The Rue Hoche, on the N. side of the avenue, leads past the statue of Gen. Hoche (1768–97), by Lemaire (1836), to the church of *Notre-Dame*, built by J. H. Mansart in 1684, the parish church of the palace (interesting

registers). The pulpit (1686) is a fine example of Caffieri's work.—A tablet on No. 22 Rue des Réservoirs, which leads back along the N. wing of the Palace, commemorates the residence for many years of La Bruyère (1645–96), the essayist, perhaps a native of Versailles.

At the end of the Rue du Maréchal-Foch, beyond the Rive-Droite station, is a statue of *Jean Houdon* (1741–1828), the sculptor, by Tony Noël (1891).

FROM VERSAILLES TO RAMBOUILLET, Chemin de Fer de l'Etat, 20 m. from the Gare des Chantiers (14 fr. 40, 9 fr. 75, 6 fr. 35 c.).—3¾ m. *St-Cyr-l'Ecole.*

St-Cyr (6155 inhab.; *Hôt. du Soleil-d'Or*), reached from Versailles also by tram (p. 320), is famous for its *Military Academy* (c. 800 cadets), founded by Napoleon in 1808. The academy occupies the buildings of the school of St-Louis, established for the daughters of poor but noble families by Mme de Maintenon, who is buried here. Racine's 'Esther' (1689) and 'Athalie' (1691) were specially written for, and played by, the schoolgirls. Adjoining the drill-ground is the *Institut Aérotechnique*, founded by Henri Deutsch de la Meurthe in 1911.

7½ m. *Trappes*, c. 2¾ m. N. of the ruins of the famous Abbey of Port-Royal des Champs (p. 352).—10½ m. *La Verrière*; omnibus to Dampierre (p. 352).—13½ m. *Les Essarts-le-Roi*.—16 m. *Le Perray*; omnibus to *St-Léger-en-Yvelines* (5 m. N.W.) in the Forêt Verte.—20 m. (32 km.) **Rambouillet** (*Hôt. St-Hubert*, R. 18, L. 35 fr.; *Hostellerie de la Garenne*, R. 35 fr.; *Gerbe-d'Or*, R. 13, L. 15 fr.; *du Dauphin*, R. or L. 8 fr.), a town of 5714 inhab., is noted for its château, an ancient royal palace, now a residence of the President.

Francis I died in the château in 1547; Charles IX and Catherine de Médicis took refuge in it during the Religious Wars; and here Charles X signed his abdication in 1830. The Marquise de Rambouillet (1588–1665), who held her famous salon in the Hôtel de Rambouillet (p. 168) in the early 17th cent., was a distinguished member of the family taking its name from the town.

The *Château* or *Palace* is open when the President is not in residence, 11–6 (Sun. from 9), in winter 12–4 (Sun. from 10). Restored or enlarged at various periods, it retains only one machicolated tower of the original 14th cent. castle. The remainder is a gloomy pile of red brick, with five flanking towers of stone. It contains good oak panelling, Gobelins and other tapestries, a frieze of the Signs of the Zodiac (in Marie Antoinette's boudoir), and other interesting features. The **Park* (open from 7 till dusk), contains ornamental plots and quincunx plantations, a lake with islets, grounds in the English style, and a beautiful avenue of Louisiana cypresses, unique in Europe. Louis XVI endowed the national sheep-farm here. The *Forest of Rambouillet* (30,000 acres) is a presidential chase.

For the continuation of the railway to Maintenon and Chartres, see the *Blue Guide to North-Western France.*

FROM VERSAILLES TO ST-GERMAIN-EN-LAYE, Grande-Ceinture from the Gare des Chantiers, 11¾ m. (19 km.) in 45 min. (8 fr. 55, 5 fr. 80, 3 fr. 75 c.).—We diverge from the main Chartres line a little short of (3¾ m.) *St-Cyr* (see above) and skirt the park of Versailles.—5½ m. *Bailly*; 6¾ m. *Noisy-le-Roi*, at the beginning of the

forest of Marly; 8¾ m. *St-Nom-la-Bretèche-Forêt-de-Marly* (p. 341). These three places may be reached also from Versailles by the Meulan steam tramway. For the continuation of the line to St-Germain, see p. 341.

From Versailles (Chantiers) to Mantes, 27½ m. (44 km.), Etat railway in c. 1¼ hr.—3¾ m. *St-Cyr*, see p. 339.—7½ m. *Villepreux-les-Claves*.—At (10 m.) *Plaisir-Grignon* we quit the line to Dreux and Granville (see the *Blue Guide to North-Western France*), and turn N., descending the attractive valley of the *Mauldre*, soon joining the tramway from Versailles to Meulan (p. 349).—17½ m. *Maule* has a church of c. 1100.—22½ m. *Epône-Mézières*, and thence to *Mantes*, see p. 349.

33. MALMAISON AND ST-GERMAIN.

Malmaison is reached from Paris either direct by steam-tramway or by railway to Rueil and thence on foot or by tramway. St-Germain is reached by railway (direct or viâ Marly), tramway, or, a pleasant route in fine weather, by motor-coach (comp. p. xliv).

A. By the Direct Railway viâ Rueil.

13 m. (21 km.) in ½–1 hr. from the Gare St-Lazare (Pl. B 52, *C*; 6 fr. 10, 4 fr. 15 c.). Return tickets (no reduction) are available also by the Marly line.

To (3 m.) *Bécon-les-Bruyères*, see p. 312.—5½ m. *La Garenne-Bezons*. *Bezons* (5594 inhab.; tramway No. 62 to Paris and Maisons-Laffitte) has a 15th cent. church. The line to Poissy and Mantes diverges (r.).—7½ m. *Nanterre* (27,042 inhab.), at the W. foot of Mont-Valérien, was the birthplace of St. Geneviève, patron saint of Paris (c. 422–512). Beside the church is the miraculous well of the saint, with a tiny chapel and a cave converted into an oratory. A 'rosière' is crowned at Nanterre on Whitsunday.

8¾ m. (14 km.) **Rueil** (*Hôt.-Rest. de l'Yonne*) is an old town of 14,518 inhabitants. The church, rebuilt in 1857, contains a carved organ-case of the 15th cent., by Baccio d'Agnolo of Florence, and the tombs of the Empress Josephine (d. 1814) and Queen Hortense (d. 1837; mother of Napoleon III).

The railway crosses the Seine to (9¼ m.) *Chatou-Croissy*.—10½ m. *Le Vésinet*, a 'garden suburb' laid out under the Second Empire in a park, with numerous streams and picturesque lakes. The Asile du Vésinet is a large convalescent home for women.—11¼ m. *Le Pecq* (restaurants), with a golf-course, lies mainly on the opposite bank of the river, on the steep slopes of the hill of St-Germain. In the new cemetery is buried Félicien David, the composer (d. 1876).—The train crosses the Seine and ascends over a viaduct and through a tunnel to (13 m.; 21 km.) *St-Germain* (p. 343).

B. By Railway viâ Marly-le-Roi.

24½ m. (39 km.) in 80–90 min. from the Gare St-Lazare (Pl. B 52, *C*; 6 fr. 10, 4 fr. 15 c.). Return tickets, see above.

To (9¼ m.) *St-Cloud*, where we diverge from the Versailles line, see p. 318.—10½ m. *Garches–Marnes-la-Coquette*. About

1 m. N. is the *Château de Buzenval* (now the Institution St-Nicolas), near which, in Jan. 1871, took place the skirmish in which Henri Regnault (p. 136) was killed. In the Parc de Buzenval (1 m. N.) are the golf-links (18 and 9 holes) of the *St-Cloud Country Club*. *Marnes-la-Coquette* is a pretty village, 10 min. S. through the Parc de St-Cloud.—To the right, near the railway, is the *Château de Villeneuve* (now a Pasteur Institute), where Pasteur died in 1875.—12½ m. *Vaucresson*.—14¼ m. *Bougival–La-Celle-St-Cloud*. For Bougival, see p. 343. *La Celle-St-Cloud* is a pretty village surrounded by magnificent woods, in which is the *Etang de St-Cucufa*.—At (15 m.) *Louveciennes*, formerly *Luciennes*, charmingly situated on the hills above the Seine, Mme du Barry had a villa, to which she retired after the death of Louis XV. The church contains a painting of St. Geneviève by Mme Vigée-Le Brun. On the top of the wooded hill to the E. is the *Aqueduc de Marly*, constructed by Louis XIV to convey water from the Seine to Versailles (comp. p. 321).—The railway crosses the valley of Marly by an iron viaduct, 145 ft. high.

16¼ m. (26 km.) **Marly-le-Roi** (*Hôt.-Rest. du Roi-Soleil*; *Ste-Geneviève*) is an ancient and picturesque little town in a delightful situation. The sumptuous château built here by Louis XIV in 1680 as a retreat from the court life of Versailles and destroyed at the Revolution is represented now only by the 'Abreuvoir,' or pond, some of the garden terrace-walls, and the little park. In the Rue Alexandre-Dumas is the house where Dumas fils died in 1895. Victorien Sardou, the dramatist (1831–1908), occupied the Château de Montmorency in the Place du Verderon and is commemorated by a bust in the Mairie garden by Franceschi. Mme Rachel, the tragedian, had a country house in the Avenue Fitz-James. The church of St-Vigor was built by J. H. Mansart in 1688. Pleasant walks may be taken in the *Forêt de Marly* (5000 acres; fine oaks, chestnuts, and birches), which is preserved by the President of the Republic.—Golf course, see below; tramway to Port-Marly, p. 343.

17½ m. *L'Etang-la-Ville*, in a picturesque wooded valley ¼ hr. from the forest, has a church of the 11–13th cent. containing a chapel with a curious 15th cent. vault.—18¾ m. *St-Nom-la-Bretèche*, where we rejoin the Grande-Ceinture (p. 340), is situated right in the forest of Marly. The station on the Versailles–Meulan tramway is at the village of St-Nom, 1¾ m. S.W.—20 m. *Mareil-Marly*.—Beyond (21 m.) *Fourqueux*, station for the St-Germain golf-links, we cross the valley of the St-Léger by a viaduct.—22½ m. *St-Germain-Grande-Ceinture*, within the forest of St-Germain, 1¼ m. W. of the château.—23½ m. (39 km.) *St-Germain* (p. 343).

C. By Tramway.

To *St-Germain*, 10 m. (16 km.) in 80 min., No. 58 from the Porte Maillot (Pl. B 16; 3 fr., 2 fr. 60 c.; return tickets, 5 fr. 60, 4 fr. 10 c.). To *Malmaison*, 6¾ m. (11 km.) in 30 min. (1 fr. 85, 1 fr. 35 c.; return tickets, 3 fr., 2 fr. 25 c.).

The tramway passes Neuilly, and follows the main Paris–Cherbourg road. Beyond the monument to the Defence of Paris at Courbevoie (p. 312) we descend to (5 m.) *Nanterre* (p. 340). To the left is Mont-Valérien.—6¼ m. *Rueil* (p. 340).

6¾ m. (11 km.) *La Malmaison* (*Restaurant Pavillon Joséphine*). The famous château of **Malmaison,** built for Josephine Bonaparte after 1798, is a low featureless building, but of great historical interest (open daily except Mon., 10–12 and 1–6 in summer, 11–12 and 1–4 in winter; adm. 2 fr., Thurs. afternoon, Sun., and holidays, including Mon., 1 fr.; gratuity to the guide).

At the height of her power the empress held a literary and artistic salon at Malmaison, and after her divorce in 1809 she retired hither and devoted herself to gardening. She died here in 1814 of a chill caught while doing the honours of the grounds to the allied sovereigns. Napoleon spent five days here in 1815, between Waterloo and his departure for St. Helena. Malmaison was bought in 1814 by Maria Christina, Queen of Spain, and in 1861 by Napoleon III. In 1896 it was bought and presented to the state by M. Osiris.

Visitors enter by the door on the right (where umbrellas and sticks must be deposited) and ascend at once to the Second Floor, which is devoted to permanent and loan exhibitions. Room 1 is devoted to the *History of Malmaison*. —In R. 2 are letters and souvenirs of the King of Rome, his terrestrial globe, and dresses worn by Josephine.—R. 3 reproduces the bedroom of Queen Hortense, mother of Napoleon III.—R. 4 contains souvenirs of the Second Empire, Napoleon III, and Empress Eugénie.—We descend to the first floor, where visitors are divided into parties conducted by a guardian.

First Floor. The first room contains wall-papers of the Revolution and Empire. The *First Consul's Room* is a reconstitution of Napoleon's bedroom at the Tuileries, with the original furniture and hangings and his portrait by Isabey. The next room contains Napoleon's camp furniture, his mapping-instruments, his hat, and his notebook with private dossiers of his principal subordinates. The *Antechamber* contains furniture from Elba and souvenirs of Josephine and Hortense. In the *Empress's Bedroom* are a screen embroidered by her, a fine clock in Sèvres biscuit, and handsome mahogany furniture, including the bed in which she died in 1814. To the right of the bed is her portrait by Baron Gérard (1814). The *Emperor's Bedroom* contains Napoleon's camp-bed from St. Helena, his death-mask moulded by Antommarchi, his Corsican doctor, etc. In the *Boudoir* are Josephine's

mirror and writing-table, and in the *Bath Room* the dressing-case presented to her by the City of Paris at her coronation.

Ground Floor. Beyond a small vestibule (portrait of Napoleon by Greuze) is the *Salon*, in which are Josephine's embroidery frame, work-table, tea-table, and card-table, her bust by Chinard, and a chimney-piece given to Napoleon by Pope Pius VII. In the *Music Room* are Josephine's harp, Napoleon's card-table, and busts of the emperor and empress. The *Billiard Room*, hung with Gobelins tapestry, contains Napoleon's throne (from the Tuileries) and six portraits of Arab sheikhs. Beyond the *Vestibule d'Honneur*, with a marble vase bearing Josephine's monogram, is the *Dining Room*, in which are two 'surtouts,' or sets of table-decorations, presented to Napoleon, and frescoes of Pompeian dancers by Lafitte. The *Council Chamber*, shaped like a tent, contains a writing-desk of yew-wood, the gift of the City of Bordeaux, and a clock from the Tuileries. In the *Library* are Napoleon's bureau and armchair, his field-desk, a small cabinet for private papers, and several of the original books; also busts of Josephine and Elisa Bonaparte Baciocchi, by Bosio.

The *Park*, of which but 15 acres are left out of 500, contains a rose-garden planted with the varieties of roses that were grown by Josephine in 1800–15. The *Stables*, to the right of the entrance, contain the 'Opal,' the state carriage in which Josephine drove to Malmaison after her divorce, and a gala coach (temp. Louis XIV) used by Napoleon. A little kiosk on the other side of the entrance, where Napoleon is said to have worked in summer, contains popular prints of the period, called 'images d'Epinal.'

Beyond Malmaison the tramway skirts the left bank of the Seine.—8 m. (13 km.) **Bougival** (*Hôt.-Rest. du Cheval-Noir*, on the quay; *du Cormier*, at the station; *Rest. de la Grenouillère*, on the island), a favourite river-resort opposite *Croissy-sur-Seine*, has a modern church with the tomb of Rennequin-Sualem (1644–1708), constructor of the 'Machine de Marly.' —8¾ m. *Marly-la-Machine* (Hostellerie de la Pomme-d'Api; du Coq-Hardy). The *Machine de Marly* was first constructed under Louis XIV to raise water from the Seine to the Marly Aqueduct (p. 341); the present machinery, which derives its water from underground sources and uses the Seine as motive power only, dates from 1855–59, and consists of six 40 ft. wheels, each working four pumps. On the hillside, farther on, is the *Château de Prunay*, bequeathed to the 'Bienvenue Française' (p. lix) as a hostel for selected foreign students.—From (9¼ m.) *Port-Marly* tramway No. 59 ascends a side valley to (1¼ m.) Marly-le-Roi (p. 341). Our tramway skirts the golf course of Le Pecq and, after a steep ascent, ends at the Place du Château in (10 m.) *St-Germain*.

SAINT-GERMAIN-EN-LAYE, a town of 19,570 inhab., is finely situated on a hill on the left bank of the Seine. Surrounded on the N. and N.W. by the forest of the same name,

it is one of the favourite summer resorts near Paris. The Austrian delegates to the Peace Conference were lodged here in 1919. Claude Debussy (1862–1918), the composer, was a native of St-Germain.

Hôtel-Restaurants. Du Pavillon Henri-IV (Pl. a; D 2), 13 Rue Thiers, first-class; du Pavillon Louis-XIV (Pl. b; C 2), 2 Rue d'Alsace, open May-Oct. only; du Prince-de-Galles, 7 Rue de la Paroisse; Hostellerie Magali, 58 Rue Pereire; de l'Aigle-d'Or, 20 Rue du Vieil-Abreuvoir; de la Grande-Ceinture, Rue Pereire.

Cafés. *Du Débarcadère*, Place du Château; *François-Premier*, *Pavillon Royal*, adjoining the Pavillon Henri-IV.

Post Office, Place du Marché-Neuf. —Syndicat d'Initiative, 1 Place Maurice-Berteaux.

Tramway to *Paris*, see p. 342; to *Poissy*, see p. 348; to *Les Mureaux* (Meulan), see p. 349; to *Rueil* viâ Le Vésinet and Chatou (No. 60).

Golf Courses (18 holes) at *Fourqueux*, 2 m. S.W., at the edge of the Forêt de Marly; on the *Route de Poissy*, 1½ m. N.W.; and at *Le Pecq*, 1½ m. S.E., on the road to Bougival.

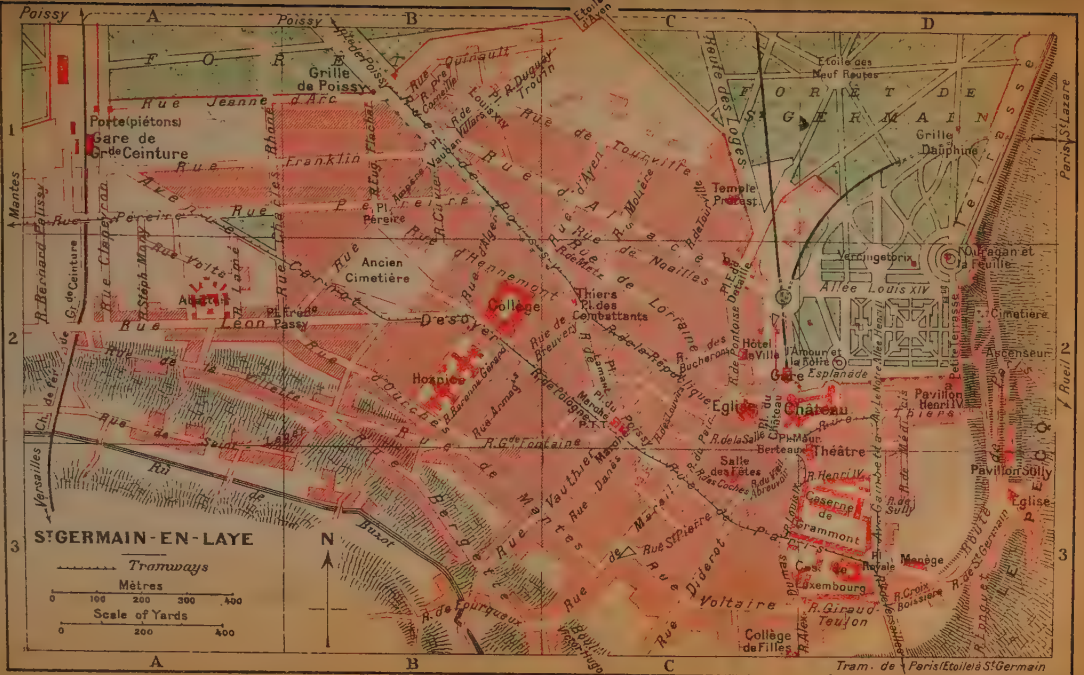
The **Château,** entered from the Place du Château, owes its origin to a castle built in the 12th cent. by Louis VI, the Fat, near an 11th cent. monastery.

St. Louis added a chapel, which is attributed to Pierre de Montereau and was restored in 1868–77. Burnt down by the Black Prince and rebuilt by Charles V, the castle was again rebuilt in 1539–48 (except for the keep) under Francis I, by Pierre Chambiges and his son-in-law Guillaume Guillain. Henri II and Henri IV built the 'Château Neuf' lower down the hill, and here Louis XIII died in 1643 and Louis XIV was born in 1638. This, with the exception of the Pavillon Henri-IV, was destroyed by the Comte d'Artois in 1776. The old château became a place of refuge for Henrietta Maria, widow of Charles I, and, after the English Revolution of 1688, for James II, who died there in 1701. Mary of Modena died there in 1718. A cavalry school under the Empire, a barrack under the Restoration, and later a penitentiary, it was turned into a museum by Napoleon III. Its restoration was begun by Eugène Millet and finished by Daumet in 1902. Here, on Sept. 10th, 1919, the Treaty of Peace ending the Great War of 1914–18 was signed by the Austrian delegates and the representatives of the Western Allies.

The ***Musée d'Antiquités Nationales** contains both Gallo-Roman antiquities and specimens of the arts and crafts of every period from prehistoric times down to the Carolingians, and serves as an introduction to the Cluny Museum (p. 274). It is open on Sun., Tues., and Thurs. from 10 to 4 or 5. On Wed., Fri., and Sat. it is reserved for students. On Mon., guide lectures. Adm. 2 fr.; Thurs. aft. and Sun. free. General guide, by the curator, M. Salomon Reinach, 1 fr. 80 c. Not all the rooms being open at the same time, a notice at the entrance gives the numbers of those that are open.

In the courtyard (r.) is the *Chapel* (opened by the concierge on application), now containing a 'Musée Chrétien': Sculptures, inscriptions, *Sarcophagi from S. France; at the back, *Altar of the 5th century.

Ground Floor. *Rooms S and R*: Casts of medallions and large bas-reliefs from the Arch of Constantine at Rome, and of antique statues representing Gallic warriors.—*Rooms A, B, and C*: Casts of bas-reliefs from the Arch at Orange


Poissy
A
B
C
D
Poissy
Étoile de Maisons
Grille de Poissy
Rue Jeanne d'Arc
Porte(piétons) Gare de Gde Ceinture
Rue Franklin
Rue Pereire
Pl. Pereire
Rue Thiers
Rue Voltaire
Rue Léon Passy
Pl. Fred. Passy
Ancien Cimetière
Asile
Rue Carnot
Rue Chaptal
Rue Lamé
Rue Bernard Palissy
Rue Joseph Mars
Rue Chevreau
Gde Ceinture
Rue de Mantes
Rue de Poissy
Rue d'Hennemont
Rue Alsace Lorraine
Rue Pierre Levée
Rue Thiers
Pl. des Combattants
Collège
Hospice
Rue Désorveaux
Rue de Pontoise
Rue de Metz
Rue de Lorraine
Rue de Noailles
Rue de Mollière
Rue d'Ayen
Rue Tourville
Rue de Rabouillet
Temple Protest.
Rue de Pontoise
Rue de la Salle
Rue de la Répub.
Rue des Arcades
Rue Buchéron
Hôtel de Ville
Gare
Esplanade
Église
Château
Théâtre
Pl. Henri IV
Pl. du Château
Pl. Maur. Berteaux
Salle des Fêtes
Rue Thiers
Rue Vauthier
Rue Danès
Rue de Montes
Rue de Marsil
Rue de Poissy
Rue Diderot
Voltaire
Rue Pierre de Montreuil
Rue Henri IV
Rue Sully
Réserve de Pommard
Pl. Royale
Manège
Cas. de la Royale
Luxembourg
Rue Croix Boissière
Rue Ginaud-Toulon
Collège de Filles
Rue Alex.
Rue Victor Hugo
Rue de Pourtour
Rue de Paris
Rue de Versailles
Rue de Seine
Rue de Berlin
Rue de Buzot
Rue de Versailles
Ch. de Fer
Rue de la Princesse
Rue de la Salle
Rue de la Fontaine
Rue Armagis
Rue Gambetta
Rue Thiers
Rue Duguay Trouin
Rue Gutault
Rue Louis Lumière
Rue Villaret Joyeuse
Rue Vauban
Rue Thiers
Rue Alsace Lorraine
Rue Pierre Levée
Rue Rouget de Lisle
Rue Thiers
Rue Bellevue
Rue Pontoise
Rue Buchéron
Rue Ginaud-Toulon
Rue Croix Boissière

and the tomb of the Julii at St-Rémy; casts of Greek or Roman statues found in Gaul. In the centre of Room B is a Roman mosaic found at Autun in 1830.—We ascend the grand staircase.

Entresol (opened by the attendant on application). **Room XXI* contains the most complete collection in existence of monuments relating to the religion of the Gauls.—*Room XX*: Celtic inscriptions; Gallo-Roman inscriptions relating to the constitution of Gallic cities.—*Room XIX*: Milestones and topographical inscriptions.—*Room XXII* (l. of the staircase): Tombstones of legionaries of the Roman armies on the Rhine.—*Room XXIII*: Building materials of the Roman period; mural paintings.—*Room XXIV*: Tombs and sepulchral urns; primitive statues.—*Room XXV*: Monuments relating to Gallic arts and crafts.—*Room XXVI*: Gallic costumes and arts and crafts as represented on tombstones; shop signs.

First Floor. *Room I*: Palæolithic period (the most interesting exhibits marked with a square of gilt or silvered paper); note especially *Cases 22, 25, and 26, with specimens of the art of the cave-dwellers. The treaty of Sept. 1919 (see above) was signed in this room.—*Room II*: Neolithic period; reproductions of menhirs, dolmens, etc.; axes, awls, ornaments of bone.—*Room III*: Reproduction of the 'galgal' (tumulus-dolmen) of Gavr'inis.—In the students' room is a library of 8000 vols.—*Room XIII* (l. of the staircase) is devoted to finds from Bibracte (Case 5) and Alesia (Cases 15 and 26).—*Room XIV*: Gallo-Roman pottery.—*Rooms XV and XVI*: Pottery and bronze objects of the Roman period; fine collection of glass.—*Room XVII*: Collection of bronze utensils and Roman figurines.

Second Floor. *Salle de Numismatique*: Gallic, Roman, and Merovingian coins; two cases containing gold and silver jewellery (vase from Alesia; *Merovingian ornaments).—*Room IV* is devoted to the lake-dwellings of the stone age.—*Room V*: Bronze age.—*Room VI*: Objects found in tumuli of the first iron age.—*Room VII* (beyond the corridor): Products of Gallic civilization before the conquest.—*Room VIII*: Gallic objects found in the Belgic cemetery of Chassemy (Aisne).—*Room IX*: Gallic tomb of a chief buried with his chariot, servant, and weapons; objects found in tombs.—*Room X*: Gallic tomb.—*Room XI*: Frédéric Moreau Collection of objects found in Gallic, Roman, and Merovingian cemeteries near Fère-en-Tardenois.

The Church, opposite the château, contains (in the 1st chapel on the right, decorated at the expense of Queen Victoria) the tomb of James II (d. 1701), erected by the Prince Regent in 1818.—In the Place Thiers (r.) is a statue

by A. Mercié of *Thiers* (see below). The *Hôtel de Ville*, in the Rue de Pontoise, near the station, contains a library and a small museum, open daily 10–12 and 1–4 except Mon.—In the old cemetery of St-Germain many Americans are buried, including John Meredith Read (d. 1896), consul during the siege of Paris.

The **Parterre**, a park on the left as we leave the station, partly laid in 1676 by Le Nôtre but subsequently much modified, contains a marble statue of Agrippina, by Maillet, and a reduced copy of Millet's statue of Vercingetorix at Alise-Sainte-Reine (Alesia). At the S.E. corner of the gardens is the *Pavillon Henri-IV*, a relic of the 'Château Neuf' (p. 344), now a famous hotel, where Dumas wrote the 'Three Musketeers,' and 'Monte Cristo,' where Offenbach composed several operettas, and where Thiers died in 1877. Visitors are shown the 'Salon Historique,' where Louis XIV received provisional baptism, and remains of grottoes in the gardens.

The ***Terrace** of St-Germain, superb alike for its proportions and for the view it commands, was constructed by Le Nôtre in 1672 and is 1½ m. long and 33 yds. wide. It is supported by a lofty wall, with stone stringcourse and coping, and extends from the Pavillon Henri-IV to a great bastion on which opens the Grille Royale, leading into the forest. The vast and panoramic *View was compared by James II with that from the terrace at Richmond.

The **Forest of St-Germain** occupies the loop of the Seine between St-Germain, Maisons-Laffitte, Achères, and Poissy; it is surrounded with walls and is 9187 acres in area (fine oaks). The Avenue des Loges leads straight to (1¾ m.) *Les Loges*, a school for daughters of members of the Légion d'Honneur. On the avenue and in front of the school is held the famous *Fête des Loges* (1st Sun. in Sept. and following 10 days). The Route de Conflans, which bears to the right before Les Loges, crosses the road from Poissy to Maisons-Laffitte (see below) and leads to the Manœuvre Ground and to Achères station (p. 347).

From St-Germain to Argenteuil, 14 m. (23 km.), Grande-Ceinture in 1 hr. (10 fr. 35, 7 fr., 4 fr. 55 c.); trains start from St-Germain-Grande-Ceinture station (p. 341).—2½ m. *Poissy* (p. 348), 1 m. S.E. of the main line station.—5½ m. *Achères*, and thence to (8 m.) *Maisons-Laffitte* and (14 m.) *Argenteuil*, see p. 347–349.

34. FROM PARIS TO MANTES.

A. Viâ Maisons-Laffitte and Poissy.

36 m. (58 km.) Railway in 1–1½ hr. from the Gare St-Lazare (Pl. B 52, *C*; 26 fr. 15, 17 fr. 65, 11 fr. 50 c.); to *Maisons-Laffitte*, 10⅓ m. (17 km.) in ½ hr. (7 fr. 65, 5 fr. 15, 3 fr. 35 c.); to *Poissy*, 16¾ m. (27 km.) in ¾ hr. (11 fr. 70, 7 fr. 90, 5 fr. 15 c.).—Maisons-Laffitte is reached from Paris (Porte Maillot) also by Tramway No. 62 (in 1 hr.) viâ *Colombes*, *La Garenne-Bezons*, *Houilles*, and *Sartrouville*.

To (5½ m.) *La Garenne-Bezons*, where the St-Germain line diverges (l.), see p. 340. On the right is the penitentiary of *Petit-Nanterre*. We cross the Seine.—8 m. *Houilles-Carrières-sur-Seine*; 10 m. *Sartrouville*. We cross the Seine again.

10½ m. (17 km.) **Maisons-Laffitte** (*Hôt. du Soleil-d'Or*; *de Normandie*; *du Soleil-Levant*), an agreeable residential town (10,571 inhab.) and an important racing centre, is situated on the left bank of the Seine and near the forest of St-Germain. The *Racecourse* (special trains from Paris) lies N.E., opposite Sartrouville. The principal meeting is in late September.

vers Pontoise
Pontoise
Conflans Ste Honorine
Herblay
la Frette
Maurecourt
SEINE
Ile d'Herblay
Ile d'en Haut
Ile de Conflans
Garenne Fme
Pont de Conflans
PARC AGRICOLE D'ACHÈRES
CHEMIN DE FER D'EXPLOITATION AGRICOLE
Fromainville Fme
Portes
CHAMP DE TIR
Courses
Andrésy
les Fonceaux
Porte de Conflans
Croix du Mème
la Muette
Rte du Bout du Monde
Etoile Tessé
Porte (Pierrons)
Parc de Maisons
Rte des Hauts Fonds
Rte du Nord
Hippodrome
Achères
Ste Achères
le Chêne Capitaine
Croix d'Dauphine
Village d'Achères
Cr x St Simon
Maisons Laffitte
Sartrouville
Poissy
Meulan

6-26 Imp. Duffrénoy, Paris.

The ***Château de Maisons,** the masterpiece of François Mansart, remains substantially in its original form, and now contains an interesting museum (open 10–12 and 2–4 or 5; closed on Mon. and on Fri. morning; 2 fr.; Thurs. aft. and Sun. free).

Built in 1642–51 for René de Longueil, President of the Parlement de Paris, the château was afterwards acquired by the Comte d'Artois in 1777, by Marshal Lannes in 1804, and in 1818 by the banker Jacques Laffitte, who made it a centre of Liberal politics and cut up the park into building lots. Since 1905 the château has belonged to the State. Voltaire nearly died of small-pox here in 1723.

In the 1st *Antechamber* are paintings of the Bolognese school; in the 2nd, French 17th cent. paintings. The *Salon d'Angle* has a fine chimney-piece by Gilles Guérin, representing the Apotheosis of Louis XIII; splendid *Tapestries, the Battle of Cassel (Beauvais) and the Defeat of the Spaniards near Bruges (Gobelins); a portrait of Louis XIV (c. 1665); plaster busts of Louis XIII, Richelieu, and Mazarin; and two Louis XIII ebony cabinets. Two adjoining rooms illustrate the history of the château, the second containing portraits of its successive owners. The **Vestibule Central* and the **Escalier d'Honneur* are superb examples of Mansart's work. At the foot of the staircase is a fawn with a kid, from Marly, and higher up are four medallions ascribed to Van Opstal and delightful groups of children by Philippe de Buyster. On the first floor (l.) are the *King's Apartments*. The large gallery has sopraporte, a chimney-piece by Guérin, and Gobelins tapestry. The king's bedroom has 18th cent. woodwork; a tapestry representing the Siege of Tournai; portraits of princesses; a bronze equestrian statuette of Louis XIV; a Louis XIV cabinet; and a frieze from the Tuileries, the Education of Achilles, by Ph. and J. B. de Champaigne. The floor of the boudoir is a masterpiece of marquetry in wood, pewter, and bone. On the other side of the landing are the *Queen's Apartments*, which have been redecorated. They contain a bust of Napoleon by Canova; the cradle of the King of Rome; a Sèvres clock; a portrait of Marie Louise, etc. Below, on the ground floor, are the *Apartments of the Comte d'Artois* (1780). The winter dining room is hung with 18th cent. pictures, while the richly decorated summer dining room has a marble table and plaster models.

The railway, in a cutting, now crosses the lower part of the forest of St-Germain.—13¾ m. (22 km.) **Achères** (buffet) is the junction for St-Germain and Versailles (p. 346).

From Achères to Pontoise, 7½ m. (12 km.) in ½ hr. (5 fr. 40, 3 fr. 65, 2 fr. 40 c.). The line crosses the Seine near the mouth of the Oise.—2½ m. (4 km.) *Conflans-Fin-d'Oise*, 1 km. W. of Conflans-Ste-Honorine (p. 349). The Oise diverges to the W. in a long curve and rejoins the railway near (5 m.) *Eragny-Neuville*, where the line from Paris viâ Argenteuil (p. 349) approaches from the

E. *Eragny-sur-Oise* was the birthplace of Bernardin de St-Pierre (1737–1814), author of 'Paul et Virginie.'—6¾ m. *St-Ouen-l'Aumône* (Hôt. du Grand-Cerf), the suburb of Pontoise on the opposite bank of the Oise, has a 12th cent. church containing a 13th cent. Madonna in gilt wood. In the park of the château (apply to the concierge after 2 p.m.) are the ruins of the *Abbaye de Maubuisson*, founded c. 1240 by Blanche of Castile for Cistercian nuns. The chief remains are the refectory, the 13th cent. *Chapter House, and a tithe-barn (outside the park, near the railway).

7½ m. (12 km.) **Pontoise** (*Hôt. de Pontoise*; *de la Gare*), the ancient capital (9716 inhab.) of the Vexin, was the birthplace of Philippe le Hardi, Duke of Burgundy (1342). Of its ancient fortifications nothing remains but the shell of the castle near the river. The *Church of Saint-Maclou* crowns a flight of 60 steps leading up from the Rue Thiers. Its façade (15–16th cent.), with a triple portal and a single tower (1547), is an interesting piece of late-Gothic and Renaissance work. The choir and transepts are Romanesque, with a suggestion of Gothic developments at the crossing (c. 1140). The W. chapel on the N. side of the nave contains a fine Holy Sepulchre and two stained-glass windows of 1545. Above the churchwardens' pew is a Descent from the Cross by *Jouvenet*. General Leclerc (1772–1802), whose statue stands in front of the church, was the husband of Pauline Bonaparte and a native of the town. A small 15th cent. mansion in the Rue Lemercier contains a *Museum* of pottery and antiquities, and paintings by P. Delaroche, Rude, Baron Gérard, Corot, etc. Opposite the church a passage leads to the *Public Park*, from the maze at the farther end of which a good view of the Oise valley can be obtained.—A little farther on, in the valley of the *Viosne*, is the late 16th cent. pilgrimage-church of *Notre-Dame*, with the tomb (1154; S. aisle) of St. Gautier, the founder of the 11th cent. abbey of St-Martin-de-Pontoise.

From Pontoise to Beaumont-sur-Oise, see p. 405.

16¾ m. (27 km.) **Poissy** (*Hôt. de l'Esturgeon*, first-class, at the bridge; *de la Mairie*; *du Chemin-de-Fer*, L. 15, D. 16 fr.), an ancient town (9158 inhab.), with narrow tortuous streets, is charmingly situated on the Seine, here crossed by a picturesque 13th cent. bridge (view). Poissy was the birthplace and a favourite residence of St. Louis (1215–70), and in 1561 the refectory of the Abbey (see below) was the scene of the fruitless Conférence of Poissy between Protestants and Catholics, whose respective protagonists were Theodore de Beza and Card. Lorraine. The church of *Notre-Dame* is an interesting transition building of 1130–40, with two fine Romanesque towers, and three ambulatory chapels, two of which take the place of transepts. In the 1st ambulatory chapel (r.) is the Font of St. Louis, much worn away owing to the popular belief that its scrapings swallowed in a glass of water are a cure for fever. In the baptistery is a Holy Sepulchre of the 16th century. A bronze statue, by Frémiet, in front of the church, commemorates *Meissonier* (1815–91), the painter, who lived in the grounds of the old *Abbey*, a Dominican convent of which only a few ruined arches remain.

Steam tramway from the station to *St-Germain* (p. 344).

18½ m. *Villennes* (Hôt. du Sophora; de la Pergola), a charming riverside resort, is the station for (1¼ m. N.) *Médan*, with the country-house of Zola (p. 120), bequeathed by his widow to the Poor-Law authorities.—21¾ m. *Vernouillet-Verneuil*, with a 12th cent. church at Vernouillet.—25½ m.

Imp. Paysivoy, Paris.

Chantilly
Montsoult
Compiègne
MONTMORENCY
St Radegonde
la Chasse
Manine
Domont
Ezanville
N
105
ÉCOUEN
Forêt d'Écouen
Fort
le Bouquet de la Vallée
Ch. des Chênes
Ch. de Domont
la Châtaigneraie
le Luat
Blémur
Ch. de Jacques
Ch. de Montlignon
Piscop
Andilly
Villiers-le-Bel
Fort de Montmorency
St Brice
Margency
Eaubonne
Soisy-s/-Montmorency
MONTMORENCY
Sarcelles
Groslay
Champ de Courses d'Enghien
Pointe-Rouge
Lac Marmottan
Deuil
Montmagny
Compiègne
Route de la Butte Pinçon
ENGHIEN-LES-BAINS
la Chevrette
la Barre
Pierrefitte
Gratien
Ormesson
Villetaneuse
Pierrefitte-Stains
Epinay-Villetaneuse
Grande Ceinture
Stains
Halte
Epinay
Double-Couronne
Omnibus
Bessancourt 23 K.
Taverny 21 K.
Domont 21 K.
Écouen 18 K.
Piscop
St Brice
Sarcelles 15 K.
St Leu 19 K.
Ermont 16 K.
Margency
MONTMORENCY
Groslay 14 K.
Ermont-Eaubonne
ENGHIEN
St Gratien 13 K.
Deuil 12 K.
la Barre 11 K.
Epinay-Villetaneuse 10 K.
Argenteuil
Epinay-s/-Seine 12 K.
Seine
l'Ile-St Denis
Gennevilliers
Tram. de la Madeleine
Colombes
les Grésillons
Asnières
Pont de Bezons
Hippodrome
le Landy
Pont de Clichy
Pont de Neuilly
Pte Maillot
Paris St Lazare
Petite Ceinture
PARIS NORD
MOYENS D'ACCÈS
PARIS
R. Bolze

Les Mureaux, opposite Meulan (see below), is the terminus of steam tramways from Versailles and from St-Germain.—28½ m. *Aubergenville* has an 18-hole golf-course in the Parc de la Garenne between the railway and the river.—30½ m. *Epône-Mézières* is the junction for a line to Versailles (p. 340).

35½ m. *Mantes-Station*.—36 m. (58 km.) **Mantes-Gassicourt** (p. 350).

B. Viâ Argenteuil and Conflans.

36 m. (58 km.) in 1–2 hrs. from the Gare St-Lazare (Pl. B 52, *C*). Fares as in Rte. A; to *Conflans*, 15½ m. (25 km.) in 35 min. (11 fr. 25, 7 fr. 60, 4 fr. 95 c.).

To (2¾ m.) *Asnières*, see p. 312.—5 m. *Colombes* (32,271 inhab.), with the Stade de Colombes, erected for the Olympic Games of 1924, is connected by tramway with Paris (Porte Maillot) and St-Ouen. We cross the Seine.

6¾ m. (11 km.) **Argenteuil** (32,173 inhab.) is noted for its vineyards and its asparagus. The church (rebuilt in 1866) contains the seamless garment of Jesus Christ, presented by Charlemagne to a vanished monastery here. The display of the sacred relic on Whitsunday is the occasion of an annual pilgrimage. Tramway No. 40 from Paris (Porte de Clichy).

A branch line runs hence to (2½ m.) *Ermont* (p. 406) viâ (2 m.) *Sannois*, whose hill (530 ft.), crowned by the *Moulins de Sannois* (small restaurants), commands a famous *View.

10½ m. *Cormeilles-en-Parisis*, the birthplace of Louis Daguerre (1787–1851), has a bust of the famous photographic inventor in the market-place, and a church with a remarkable crypt of 1145. We follow the Seine.—11 m. *La Frette-Montigny*.—12½ m. *Herblay*, with a 12th cent. church. View across the Seine of the forest of St-Germain.

15½ m. (25 km.) **Conflans-Ste-Honorine** (4466 inhab.), dominated by the ruins of a Romanesque keep, contains the church of St-Maclou (12th and 16th cent.) with the relics of St. Honorina. Branch-line to *Pontoise* viâ Eragny, see p. 347.—16¾ m. *Fin-d'Oise*. We cross the Oise at its junction with the Seine.—18½ m. *Andrésy-Chanteloup*.—21 m. *Triel-sur-Seine*, at the foot of the wooded eminence of *l'Hautie* (625 ft.), has a church of the 13–15th cent., the choir of which is built above a street. We traverse a tunnel (510 yds.) and cross the *Aubette* on a viaduct.—26¾ m. (43 km.) *Meulan-Hardricourt*. **Meulan** (*Hôt. de la Grande-Pinte*; *Rest. Félix*, on the quay; *Fin Gourmet*, at Hardricourt, 1 m. N.), an ancient town at the confluence of the Seine and the Aubette, has a church with aisles and ambulatory of the 12th cent. Steam tramways run to *Magny-en-Vexin* (15½ m.), and from Les Mureaux (see above), on the opposite bank of the Seine, to *Versailles* and to *St-Germain*.—34 m. *Limay* (p. 350), We cross the Seine and reach (35½ m.) *Mantes-Station*, a

halt in the town of Mantes.—36 m. (58 km.) *Mantes-Gassicourt* (Buffet) is the principal station. The line goes on to Rouen or Evreux (see the *Blue Guide to Normandy*).

Mantes (*Hôt. du Grand-Cerf*; *du Rocher-de-Cancale*; *Moderne*; 8821 inhab.), known as 'Mantes-la-Jolie,' was burned in 1087 by William the Conqueror, whose horse, treading on a cinder, is said to have caused the fall from which the corpulent king died at Rouen. The 12–14th cent. church of **Notre-Dame* closely resembles Notre-Dame de Paris in style. A bridge connects the town with the *Ile aux Dames*, and with *Limay* (see p. 349), which has a fine church (11–13th cent.) and a second bridge, partly of the 12th century.

35. FROM PARIS TO LIMOURS.

25½ m. (41 km.) in about 2 hrs. from the Gare du Luxembourg (Pl. R 63, *G*; 18 fr. 45, 12 fr. 45, 8 fr. 15 c.); to *Sceaux-Robinson*, 7½ m. (12 km.) in about ½ hr. (5 fr. 40, 3 fr. 65, 2 fr. 40 c.); to *St-Rémy-lès-Chevreuse*, 20½ m. (33 km.) in 1½ hr. (14 fr. 85, 10 fr. 5, 6 fr. 55 c.). Luggage cannot be registered at the Gare du Luxembourg or at Port-Royal but must be taken to Paris-Denfert.—The places on this line as far as Antony are served also by the Arpajon tram (p. 353), while Sceaux may be reached by tramway 128 from the Porte d'Orléans.

Leaving the underground *Gare du Luxembourg* (p. 124), the line runs beneath the Boul. St-Michel; ½ m. *Port-Royal* (p. 163); 1 m. *Paris-Denfert* (p. 165); 1¾ m. *Cité Universitaire*, in the Parc Montsouris (p. 166).—2¼ m. *Gentilly*. On the left is the *Hospice de Bicêtre*, a famous lunatic asylum founded by Richelieu on the site of a 13th cent. castle built by John, Bishop of Winchester (of which name Bicêtre is thought to be a corruption). Farther on is the aqueduct of Arcueil (see below).—2¾ m. *Laplace*.—3¾ m. (6 km.) **Arcueil-Cachan** (14,966 inhab.), in the valley of the Bièvre, crossed by a double **Aqueduct*, 135 ft. high, the lower portion of which was built in 1613–24 by Marie de Médicis to supply the Luxembourg fountains, while the upper part dates from 1868–72. The present aqueduct was preceded by a Roman one, constructed in the 4th cent. to bring water to the Palais des Thermes (p. 283); remains of two Roman arches are to be seen from the park near the Château de Provigny. François Raspail (1794–1878), the famous chemist, who died at Arcueil-Cachan, is commemorated by a statue in the *Park*.

At (5½ m.; 9 km.) **Bourg-la-Reine**, a growing suburb (6038 inhab.), are a monument to the novelist André Theuriet (1833–1907), who was long the 'maire,' and a bust of Condorcet (1743–94), who poisoned himself in prison here (49 Grande-Rue) to escape the scaffold. No. 36 Grande-Rue was the house of Lucile Duplessis, afterwards wife of Camille Desmoulins. The *Lycée Lakanal*, a public school on more English lines than most, is in the Rue Houdan.—About

1½ m. E. (omnibus) is *L'Hay-les-Roses* (pron. 'laï'), a pretty village with the *Rose Gardens of Mme Gravereaux (adm. in June on application).

At Bourg-la-Reine diverges the branch to Sceaux and Robinson (comp. p. 350).—6 m. (from Paris; 10 km.) **Sceaux** (*Hôt. du Parc*; *de la Gare*; *Pâtisserie Béthery*) is an attractive little town (6207 inhab.) with pretty environs and pure bracing air. Florian, the fabulist (1755–94), is buried in the old churchyard, where are also busts of Clovis Hugues (d. 1907) and of several other modern poets, including Frédéric Mistral (d. 1914), erected by the 'Félibres,' or members of the 'Félibrige,' an association for the preservation and development of Provençal language and literature, for whom Sceaux is a favourite rendezvous. The present *Château* is an erection of the 19th century. Nothing now remains of the sumptuous 17th cent. château built by Perrault for Colbert, which, during the first half of the 18th cent., was the scene of the brilliant literary and artistic court of the Duchesse du Maine. Voltaire here wrote three of his tragedies and 'La Prude' was produced in the theatre of the château. Tramway 128 runs from Sceaux to Fontenay and Paris and to Robinson and Châtenay.—6½ m. *Fontenay-aux-Roses* (restaurants and pâtisseries) is now more famous for strawberries and violets than for roses. The 'Rosati,' a literary society originally founded at Arras in 1778, here annually celebrate the memory of La Fontaine (1621–96), of whom a bust stands near the church. Tramway 86 from the Châtelet (Appx. p. 8) runs to Fontenay viâ *Châtillon*, where two monuments commemorate the desperate battle of Oct. 13th, 1870. Tramway 128 (Porte d'Orléans to Châtenay viâ Fontenay and Sceaux) passes through *Bagneux*, an important strategical position in the siege of Paris, with an interesting church (early 13th cent.).—7 m. *Sceaux-Robinson*. **Robinson** (numerous restaurants, see below), a characteristic and highly popular pleasure resort, is overcrowded on Sun. and holidays with lively pleasure-seekers, including many would-be equestrians of both sexes. Its name is derived from the 'Robinson Crusoe' style in which meals are served by the restaurants on platforms contrived high up among the branches of the great chestnut trees.

About 1½ m. S. is *Châtenay*, with a church of the 11–13th cent. and in the Place Voltaire a house which is claimed as the birthplace of Voltaire. About 1 m. S.W., in the pretty *Vallée-aux-Loups*, is *Aulnay*, with the grotesque manor-house built by Chateaubriand. About 2 m. S.W. of Robinson, reached by a road commanding a magnificent *View, is *Malabry* (omnibus Sun. and holidays), on the N. edge of the *Bois de Verrières*. Walks may be taken in the forest, which is an important military position; e.g., to the Carrefour de l'Obélisque and the Abbaye-aux-Bois, in its pretty valley, and thence on to Bièvres or Igny (see below) or back to Robinson.

Beyond Bourg-la-Reine the Limours railway threads a short tunnel.—6¾ m. *La Croix-de-Berny*.—7½ m. *Antony*. We cross the Bièvre.—9¼ m. *Massy-Verrières*. To the N.W. of the station is (1¼ m.; omnibus) *Verrières-le-Buisson* (Hôt. du Faisan, de la Croix-Rouge), on the E. edge of the forest.

10½ m. (17 km.) *Massy-Palaiseau*, junction for a branch to (10½ m.) Choisy-le-Roi (p. 355) and for the Grande-Ceinture, which runs E. to Versailles (see below) and S. to Longjumeau (p. 354) and Juvisy-sur-Orge (p. 355).

From Massy-Palaiseau to Versailles, 9¼ m. (15 km.), Grande-Ceinture in 35 min. (6 fr. 75, 4 fr. 55, 2 fr. 95 c.). This line ascends the charming ***Valley of the Bièvre** (best views on the right). This excursion should, if possible, be made by road, preferably in the reverse direction.—On the right, before (2 m.) *Igny*, is the *Château de Villegenis*, where Jérôme Bonaparte died in 1860.—3 m. *Bièvres*, a good centre for excursions.—4½ m. *Vauboyen*, in the most rural part of the valley.—5½ m. *Jouy-en-Josas* (Hôt. de la Gare), a favourite summer resort. The once famous manufacture of printed calico, called 'toiles de Jouy' was founded here by Oberkampf c. 1780.—6½ m. *Petit-Jouy-les-Loges* is near

La Boulie golf-course (p. 320) and the aerodromes of *Buc* and *Toussus-le-Noble*.—9¼ m. (15 km.) *Versailles* (p. 320).

11¼ m. *Palaiseau* (Hôt. des Nations), with 3647 inhab., is a good starting-point for the valleys of the Bièvre and the Yvette. Splendid *View from the Boulevard Joseph-Bara. In the Place de la Mairie is a statue of Joseph Bara (1779–93), a heroic drummer-boy killed by the Vendeans. In the Rue de Paris is the former villa of Tronchet, Louis XVI's advocate (open to the public), and in the Rue George-Sand is the villa of Mme Dudevant (' George Sand '; 1804–76).

Beyond (11¾ m.) *Palaiseau-Villebon* the railway ascends the picturesque valley of the *Yvette*.—13 m. *Lozère* (Rest. du Château).—15 m. *Orsay* (Hôt. de l'Etoile) is an important centre for excursions in the Yvette valley.—15½ m. *Bures*, with the *Château du Grand-Mesnil* (18th cent.) in a fine park, open to the public.—17½ m. *Gif* (Hôt.-Rest. de la Vallée), with the ruined abbey of Notre-Dame de Gif (adm. on written application).

20½ m. (33 km.) **St-Remy-lès-Chevreuse** (*Hôt.-Rest. de la Gare*; *de l'Yvette-Hilaire*) is a starting-point for several interesting excursions. Motor omnibuses ply to (1¾ m. W.) Chevreuse (80 c.) and (4½ m.) Dampierre (2 fr.). Motor services also viâ these places to Cernay-la-Ville (see below) and Rambouillet (p. 339).

Chevreuse (*Hôt. du Grand-Courrier*; *de l'Espérance*; *de la Gerbe d'Or*) is perhaps the best excursion centre in the district. Above the town are the ruins of the *Château de la Madeleine* (12th and 15th cent.), once the home of the intriguing Duchesse de Chevreuse, the enemy of Richelieu. *View from the top of the round tower.—4½ m. **Dampierre** (*Hôt. St-Pierre*, L. 15 fr.), with its splendid **Château*, rebuilt by François Mansart in the 17th cent. and restored in 1840. The sumptuous interior (adm. on Fri. 2–4, by ticket obtained on written application to the Duchesse de Luynes) contains numerous works of art, notably Simart's colossal conjectural reproduction of the Athene of the Parthenon, a silver *Statue of Louis XIII by Rude, and paintings by Rubens, Poussin, Van Dyck, Philippe de Champaigne, etc. The beautifully kept park was laid out by Le Nôtre.—*Lévy-St-Nom*, 2 m. W., has the oldest choir-stalls in France (c. 1275) after those of Poitiers cathedral.

At the *Hôtel des Cascades*, c. 4 m. S. of Dampierre by the Rambouillet road, a road diverges on the left for (½ m.) **Cernay-la-Ville** (*Hôt. de la Poste*; *du Grand-Courrier*; *de l'Avenir*), a village much favoured by artists and tourists. We, however, turn to the right, and ascend the valley to (1¼ m.) the ruined abbey of **Les Vaux-de-Cernay** (adm. on Thurs. 12–4 from March to Aug., on written application to the ' Régisseur du Domaine ' at Auffargis, S.-et-O.), founded for Cistercians in 1128 and suppressed at the Revolution. The picturesque ruins comprise the church (c. 1170); the monks' parlour and dormitory adjoining the N. transept, a superb example of the Romanesque style; a chapel; and a well. The old prior's lodging is now a modern residence.

The ruins of the celebrated abbey of **Port-Royal-des-Champs**, in the valley of the Rhodon, lie about 4½ m. N.W. of St-Remy or Chevreuse, 3¾ m. N. of Dampierre, and 2¾ m. S. of Trappes station (p. 339). Visitors are shown over daily by an attendant (gratuity). Founded in 1204, the abbey played a great part in the religious history of France as the chief seat of the Jansenists. Mère Angélique, abbess from 1605 to 1661, removed the community to Paris (see p. 161) in 1625. In 1638 the abbey-buildings were taken possession of by the ' solitaires,' the chief of whom were Mère Angélique's nephews, Antoine Lemaistre,

CHEVREUSE ET LES VAUX-DE-CERNAY.

LIBRAIRIE HACHETTE

7-26 Imp. Duffrénoy, Paris.

Lemaistre de Séricourt, and Lemaistre de Sacy, and (later) her father Robert Arnauld d'Andilly. Their 'Petites Ecoles' (1648–55) attracted much attention by their 'natural' methods of education; the Duke of Monmouth is said to have finished his education at one of them. The nuns, who had returned in 1645, devoted themselves to the education of girls. Jean Racine spent three years at the abbey (1655–58) as pupil of Pierre Nicole. Blaise Pascal, whose sister Jacqueline was a nun here, championed the Jansenists in their protracted quarrels with the Jesuits ('Lettres Provinciales,' 1656–57), which resulted in the demolition of the abbey by Papal bull in 1709. The existing remains include the foundations of the 13th cent. church and other buildings, the wall of the cloisters, the dovecote, one of the towers built to defend the abbey during the Fronde, Mère Angélique's fountain, the 'Solitude' (reconstructed), and a walnut-tree said to have been planted by Pascal. The 'Oratoire-Musée,' built in 1891, contains various souvenirs of the Jansenists (stained glass, a library, portraits, prints of the abbey, autographs, etc.). The tombs of thirty members of the community (including Arnauld d'Andilly) are now in the church of *Magny-les-Hameaux*, 2 m. E.—Victor Cousin says of Port-Royal that it is "perhaps the place of all the world which has enclosed in the smallest space the greatest amount of virtue and genius, in the persons of admirable men and women worthy of them." Comp. 'The Enthusiasts of Port-Royal,' by Lilian Rea (1912).

Beyond St-Remy the Limours line leaves the Yvette valley and ascends to a plateau.—23 m. *Boullay-les-Troux*, 4½ m. E. of Cernay-la-Ville (p. 352; omnibus).

25½ m. (41 km.) **Limours** (*Hôt. de la Gare*; *du Sabot Rouge*) is a quiet little town. The church, built under Francis I in the flamboyant style, has fine *Stained Glass of the 16th cent. (restored).

An omnibus (2 fr.) runs viâ (3 m. S.E.) *Forges-les-Bains* (Hôt. Parisien, simple), a primitive thermal spa, to (4 m.) *Briis-sous-Forges*, with a square tower supposed to be a remnant of the convent where Anne Boleyn was educated.—The *Château de Bonnelles*, 3 m. S.W. of Limours (omnibus), is the modern residence of the Duchesse d'Uzès (adm. on written application). It contains a valuable collection of family portraits of the 17–18th cent.; several paintings on wood of the 15–16th cent.; and four Gobelins tapestries.—Another omnibus (3½ fr.) runs to *Rochefort-en-Yvelines* (6 m. S.W.), a picturesque old town on the outskirts of the Forest of Rambouillet, commanded by three castles, one of them ancient.

36. FROM PARIS TO MONTLHÉRY.

This excursion may be made either by the Arpajon steam-tramway, or by the Orléans railway to St-Michel-sur-Orge and thence (1¾ m.) on foot or by omnibus. The latter route is quicker but more expensive.

A. By the Arpajon Steam-Tramway.

17¾ m. (28½ km.) in 1 hr. 40 min. (5 fr. 60 c., 4 fr.). The cars start from the Porte d'Orléans (Pl. Y 49). The steam-trams have only one stop (Bourg-la-Reine) between Paris and Le Pont-d'Antony, the intermediate halts being served by electric cars.

We follow the main Orléans road viâ *Montrouge* and *Arcueil* (p. 350). On the right are the Fort de Montrouge and the Cemetery of Bagneux.—1¾ m. *Bagneux*, ¾ m. W., is more conveniently reached by tramway (p. 351).—3 m. (5 km.) *Bourg-la-Reine* (p. 350).—3½ m. *Le Petit-Chambord*, c. 1 m. E. of Sceaux (p. 351).—4¼ m. *La Croix-de-Berny* (p. 351).

On the left is the *Prison de Fresnes*.—5 m. *Antony* (p. 351).—5¼ m. *Le Pont-d'Antony*.

Beyond (5¾ m.) *Le Petit-Massy* we diverge (l.) from the Orléans road.—7¼ m. *Wissous*, the church of which has a fine choir and 15th cent. wall-paintings.—9 m. *Morangis*, with the château, now a boarding-school, of the financier Foullon, hanged in 1789 in the Place de Grève (p. 35).—9¼ m. *Chilly-Mazarin*, the church of which contains tombs of the Effiat family and carvings from the priory of St-Eloi.—10 m. *Chilly-Grande-Ceinture*.—10¾ m. (17½ km.) **Longjumeau** (*Hôt. du Cadran*), a little town on the Yvette, where an abortive peace (' paix fourrée ') was signed in 1568 between Charles IX and the Protestants. A monument in front of the Mairie commemorates Adolphe Adam (1803–56), composer of ' Le Postillon de Longjumeau,' etc. We cross the Orléans road and leave the Yvette valley.—12¼ m. *Saulx-les-Chartreux*, frequented by anglers. We rejoin the Orléans road.—13½ m. *Ballainvilliers*.—14½ m. *La Grange-aux-Cercles* (cafés), noted for its tomatoes.—15 m. *La Ville-du-Bois* is the station for **Longpont**, a village 1¼ m. E., to which the pilgrimages of Notre-Dame de Bonne Garde attract great crowds at Whitsuntide and in September. The **Church*, of great archæological interest, was begun c. 1060 and was formerly attached to a Cluniac priory. The choir, transepts, and spire were unhappily demolished in 1822 to save the cost of upkeep, but the two former have since been rebuilt in the original style. The W. front, which is original, has a 13th cent. portal surmounted by a 15th cent. rose-window. In the doorway are four colossal headless statues of the 13th cent.; the figure of the Virgin Mother on the central pier has had its head restored. In the archivolt are 13th cent. statues of the Wise and the Foolish Virgins. The nave, remodelled in the 12th cent., has fine Romanesque arches and foliate capitals, with a blind triforium above. Behind the high-altar is the pilgrimage-statue, with numerous votive offerings. Among the tombs are those of the foundress, the Comtesse de Montlhéry, and Louis of France, grandson of St. Louis (d. 1318).

In 1913 Pope Pius X raised this church to the rank of a basilica, as being the traditional site of an ancient Gallic sanctuary, where the Druids paid reverence to a figure of a Virgin Mother 50 years before the birth of Christ.—Close to the church is the superb park of the *Château de Lormoy* (open only for the Whitsuntide processions).

15¾ m. (25½ km.) **Montlhéry** (*Hôt.-Rest. de la Terrasse, du Cheval-Blanc, du Maillet-d'Or*; numerous cafés), a town of 2613 inhab. overlooking the valley of the Orge. Near the church is the *Hôtel-Dieu*, founded by Louis VII in 1146, with mutilated 13th cent. carvings on the door. Spanning the Grande-Rue is the massive *Porte Baudry*, with an inscription recording its history. The town is dominated by

the **Tour de Montlhéry*, a round keep 105 ft. high, a relic of a famous mediæval fortress and dating from the 13–15th centuries. By the entrance are some tombstones from a Gallo-Roman cemetery. The platform at the top (adm. 50 c.) commands a fine panorama.

Omnibus (75 c.) to *St-Michel-sur-Orge* station (p. 356), 1¾ m. E.—The tramway goes on to (4 m.) *Arpajon*, with a branch from Montlhéry ascending a pretty valley to (1¾ m.) *Marcoussis*, which has an interesting church of the 15–16th centuries.—The famous motor racing track of Montlhéry is at *Linas*, ¾ m. S. by the Arpajon road.

B. By Railway viâ St-Michel-sur-Orge.

To St-Michel, 19½ m. (32 km.), in 50–70 min., from the Gare du Quai-d'Orsay (Pl. B 55, *D*; 14 fr. 40, 9 fr. 75, 6 fr. 35 c.); to *Juvisy*, 14¼ m. (23 km.) in ½ hr. (10 fr. 35, 7 fr., 4 fr. 55 c.).—From St-Michel to Montlhéry, 1½ m., on foot or by omnibus (75 c.).

Choisy may be reached also by tramway 83 (Appx., p. 8) from the Châtelet (Pl. B 70, *F*; every ¼ hr., in 50 min.) viâ Ivry and Vitry.

The railway runs underground, with an intermediate station at *Pont-St-Michel* (p. 111) to (2½ m.) the *Gare d'Austerlitz* (p. 125), the former terminus.—At (3¾ m.) *Orléans-Ceinture* we cross the fortifications.—5 m. *Ivry-sur-Seine* (43,963 inhab.). The chapel of the great hospital for incurables (2030 beds) contains the tomb of Card. de la Rochefoucauld (d. 1645).—6¼ m. *Vitry-sur-Seine* (14,969 inhab.). The railway now runs close to the left bank of the Seine. The *Moulin Saquet* (r.) was a hotly disputed point during the siege of Paris.

8¾ m. (14 km.) **Choisy-le-Roi** (20,309 inhab.) is an industrial town on both banks of the Seine, with potteries. The château, built by Mlle de Montpensier and famous under Louis XV for its 'petits soupers,' has disappeared with the exception of the two entrance-lodges, while the park is now a public garden. Near the tramway terminus is the monument to Rouget de Lisle (1760–1836), composer of the 'Marseillaise,' who died at No. 6 Rue Rouget-de-Lisle. The Place Carnot contains a monument to the fight at the Gare-aux-Bœufs (1870). Branch-line to Massy-Palaiseau, see p. 351.

10½ m. *Villeneuve-le-Roi*, above which to the W. is the aerodrome of *Villeneuve-Orly*.—11¼ m. *Ablon*.—12½ m. *Athis-Mons*.—We cross the Orge and join the P.L.M. line from Villeneuve-St-Georges (p. 356). On the right is a large railway marshalling-yard.

14¼ m. (23 km.) **Juvisy** (buffet; *Hôt.-Rest. Bénard*; *des Deux-Terrasses*), a town of 6138 inhab., is an important railway junction. Grande-Ceinture, see p. 351; to Corbeil, see p. 357.

On the hill to the N.W. (fine view) is the *Juvisy Observatory*, founded by Camille Flammarion in 1882 (visitors admitted on application), in a little château used by the kings of France as a stage on their way to Fontainebleau. It afterwards became a posting house, and here, in 1814, Napoleon, on his way

from Fontainebleau to the Tuileries, learnt of the capitulation of Paris to the allies. In the adjoining park is the tomb of Flammarion (1842–1925). Not far away the Orge is crossed by the picturesque two-storied *Pont des Belles-Fontaines* (1728), with fountains designed by the younger Coustou.

We now leave the Seine and the line to Fontainebleau and ascend the *Valley of the Orge*.—16½ m. *Savigny-sur-Orge* (Hôt. du Coin-d'Or; de la Poste), with a 15–18th cent. château, occupied at various times by Agnès Sorel (kept in a tower by Charles VII), Marshal Davoust, and Queen Isabella of Spain.—17½ m. *Epinay-sur-Orge*, with a Jesse window (16th cent.) in the church.—18¾ m. *Perray-Vaucluse*, with a large lunatic asylum. In the distance (r.) is seen the tower of Montlhéry.

19¾ m. (32 km.) *St-Michel-sur-Orge* (Hôt. Belleville), has a church with four fine Renaissance windows. Thence an omnibus (75 c.) conveys passengers to (1¾ m.) *Montlhéry*, see p. 354, going on to *Marcoussis* (p. 355; 1 fr.).

Pleasant excursions from St-Michel may be made in the *Forêt de Séguigny*, to the E.—Omnibuses ply to (1¾ m.; 1 fr.) *Ste-Geneviève-des-Bois*, which has a 13th cent. pilgrimage-church and two parks belonging to demolished royal châteaux.

For the continuation of the railway to *Arpajon*, *Chartres*, *Orléans*, etc., see the *Blue Guide to North-Western France*.

37. FROM PARIS TO FONTAINEBLEAU.

37 m. (59 km.) Railway from the Gare de Lyon (Pl. R 89, *G*) in 1–1½ hr. (26 fr. 60, 17 fr. 95, 11 fr. 70 c.).

Road. **A** (Rte. Nat. 5), 34 m. (55 km.). We quit Paris by the Porte de Picpus (Pl. Y 106), traverse the Bois de Vincennes, and cross the Marne at (1½ m.) *Charenton* (p. 90).—2 m. *Maisons-Alfort*.—8 m. *Villeneuve-St-Georges* (see below), beyond which the Forêt de Sénart is traversed.—16 m. *Lieusaint*.—24½ m. (39 km.) **Melun** (p. 357), whence we traverse the forest to (34 m., 55 km.) **Fontainebleau** (p. 359).

B (Rte. Nat. 7), 35 m. (56 km.). We quit Paris by the Porte d'Italie (Pl. Y 74).—2 m. *Villejuif*.—8½ m. (14 km.) *Juvisy* (p. 351).—16½ m. (26 km.) **Essonnes-Corbeil** (p. 357).—19 m. *Le Plessis-Chenet* (to the right for Milly).—23 m. *Ponthierry* (p. 357).—28⅛ m. (46 km.) *Chailly-en-Bière* (p. 358; to the right for Barbizon).—35 m. (56 km.) **Fontainebleau** (p. 359).

We pass beneath the Petite Ceinture railway at (1½ m.) *Bercy-Ceinture*.—2½ m. *Charenton-le-Pont* (p. 90). We cross the Canal de St-Maurice and the Marne, near its confluence with the Seine.—4½ m. *Maisons-Alfort*, see p. 90.

9½ m. (15 km.) **Villeneuve-St-Georges** (14,034 inhab.), on the right bank of the Seine (suspension bridge), at the confluence of the Yerres or Yères. The P.L.M. has large workshops here. The hill above the town is crowned by a fort. The old Château de Beauregard once belonged to Balzac's widow, the Comtesse de Hanska; against the terrace wall stands a statue, by A. Lenoir, of the historian Victor Duruy (1811–94), who used to spend his summers at Villeneuve.

From Villeneuve-St-Georges to Melun viâ Corbeil, 27 m. (43 km.), railway in 1½ hr. (19 fr. 35, 13 fr. 10, 8 fr. 50 c.). Beyond (1¾ m.) *Draveil-Vigneux*

we cross the Seine and follow its left bank all the way to Melun.—4¼ m. *Juvisy* (p. 351) is served also by the Orléans railway.—5½ m. *Ris-Orangis*, with numerous country-houses. Opposite, on the outskirts of the forest of Sénart (see below), is *Champrosay*, described in Daudet's 'La Petite Paroisse.'—9¼ m. *Évry-Petit-Bourg*, opposite the summer resort of *Soisy-sous-Etiolles*.

11 m. (18 km.) **Corbeil** (*Hôt. Bellevue*; *Terminus*), an industrial but pleasant town (10,937 inhab.), on the Seine. The *Grands Moulins de Corbeil* (no adm.), founded in the 12th cent., are the largest flour-mills in France. Between the mills and the modern Hôtel de Ville is a monument, by Chapu, to the brothers Galignani, benefactors of the town. Adjoining the church of *St-Spire*, which has a great square tower (late 12th cent.), is a picturesque 14th cent. gateway, the entrance to a vanished monastery. At the N. end of the town, by the river, is the *Etablissement Decauville* (visitors admitted), noted for narrow-gauge railways. The Allées de St-Jean lead S.W. from the centre of the town to *Essonnes* (9348 inhab.), which has the largest paper-mill in the country.

A steam-tramway, starting near the railway station, connects Corbeil with *Milly* (p. 358; 16¾ m. in 1½ hr.).

15½ m. *Coudray-Montceaux* faces *Morsang* (ferry), a favourite river-resort.—18 m. *St-Fargeau-Seine-Port*. *Seine-Port* (Hôt.-Rest. du Rendez-vous des Pêcheurs) is pleasantly situated on the opposite bank of the Seine.—20½ m. *Ponthierry-Pringy*; opposite are the pylons of the wireless station of *Ste-Assise*.—23½ m. *Vosves*.—27 m. (43 km.) **Melun** (see below).

Our line crosses the Yerres and then ascends its valley.—11¼ m. *Montgeron* and (13¾ m.) **Brunoy** (*Hôt. Au Bosquet d'Anacreon*; *du Commerce*) are delightful summer resorts on the edge of the pretty *Forêt de Sénart* (lilies of the valley in May). The Marquisate of Brunoy was conferred on the Duke of Wellington by Louis XVIII after Waterloo.

On the other bank of the Yerres are *Crosnes*, with Boileau's country house, Les Préaux, from which he took his surname; and *Yerres* (Hôt.-Rest. des Camaldules, in the forest), with a Coronation of the Virgin, by Giulio Romano, in its church.

Beyond a viaduct over the Yerres we reach (16 m.) *Combs-la-Ville-Quincy*. Beyond the river (1 m. N. of Quincy) is the Restaurant du Moulin de Jarcy, frequented by artists and Russians.—19¼ m. *Lieusaint-Moissy*; 23½ m. *Cesson*. On the right are the huge pylons of the wireless station of *Ste-Assise*. We cross the Seine.

28 m. (45 km.) **Melun** (*Hôt. du Grand-Monarque*; *du Commerce*; *de la Gare*), an important market-town (14,432 inhab.), and capital of the department of the Seine-et-Marne, is situated on both banks of the Seine, at the N. end of the forest of Fontainebleau. It is the Melodunum of Cæsar's 'De Bello Gallico,' captured by Labienus in 53 B.C. King Robert died at Melun in 1031, and Philip I in 1108. The town has undergone many sieges, surrendering to Duguesclin in 1358 and to Henry V of England in 1420. Ten years later, however, the citizens, roused to arms by Joan of Arc, expelled the English garrison.

From the station (tramway to the town) the Av. Thiers leads N. to an island in the Seine, the oldest part of the town and the site of the Gallic settlement. The Rue du Four (r.) leads to *Notre-Dame*, founded by King Robert, a curious ex-

ample of 11th cent. Romanesque architecture with subsequent additions and alterations. In the S. aisle are a fine 15th cent. tomb, a 'Descent from the Cross' by Jordaens, and a 'Finding of Moses' by Primaticcio. The Rue du Château (l.) leads to the botanical gardens, by the entrance to which is the *Tour de César*, a relic of the old royal castle. Beyond the second bridge is (l.) the Quai Pasteur, with a monument to Pasteur by Houdain and Virant (1897). The main street leads to the church of *St-Aspais*, an irregular building of the 15–16th cent., with a slender wooden spire. On the E. end is a medallion of Joan of Arc, by Chapu (1872). Farther on (r.) is the *Hôtel de Ville* (1847–48), with a library and art-gallery, including sculptures by Chapu (1833–91), who was born at *Le Mée*, 1¼ m. W. of Melun. In the courtyard is a statue, by Godin, of Jacques Amyot (1513–93), Bp. of Auxerre, a native of Melun, whose translation of Plutarch's Lives was Montaigne's favourite book.

About 3¾ m. N.E., viâ the Verneuil tramway (see below), is the **Château de Vaux-le-Vicomte* (visitors admitted in July–Dec. on written application to M. Sommier, 57 Quai d'Orsay), built by Levau in 1656–61 for Fouquet, Louis XIV's superintendent of finance, and adorned with paintings by Mignard and Lebrun. Molière's 'Les Fâcheux' was performed here for the first time in 1661, at a fête given in honour of the king. The park (1600 acres) was one of Le Nôtre's first commissions.

From Melun to Barbizon, 6¾ m. (11 km.), steam-tramway in ¾ hr. (2 fr. 75 c.; through-tickets from Paris, 25 fr. 70, 17 fr. 35 c.).—1½ m. *Dammarie-lès-Lys.* In the park of the château are the ruins of the *Abbaye du Lys*, a Cistercian nunnery built in 1244 by Blanche of Castile.—5½ m. *Chailly-en-Bière* is the junction for Milly (see below).—6¾ m. **Barbizon** (*Hôt. des Charmettes*, first class; *Les Pléiades*; *de la Forêt*, good; *du Bas-Bréau, de la Clef-d'Or*, simpler) is, after Fontainebleau, the chief summer resort in the forest and is still a fashionable place of residence for artists, in spite of its sophistication. The founders of the 'Barbizon School' were Théodore Rousseau (1812–67) and J. F. Millet (1814–72), both buried in the cemetery, who are commemorated by a monument (by Chapu) at the edge of the forest. Among other members of the school were William Morris Hunt, Daubigny, Corot, Diaz, Ziem, Jacque, and Pâris. Barye, the animal sculptor, also lived here. Millet's and Diaz's houses are marked with tablets; Rousseau's house has been converted into a chapel. Theodore Tilton (d. 1908), the American poet, likewise rests in the cemetery. The hotels contain collections of paintings and sketches. Near Barbizon are the Gorges d'Apremont and the Futaie du Bas-Bréau (p. 366), and a good road crosses the forest to (6 m.) Fontainebleau.

From Melun to Milly, 19¼ m. (31 km.), steam-tramway in 1¼ hr. (7 fr.).—To (5¼ m.) *Chailly-en-Bière*, see above.—10 m. *Cély* (Hôt. Plumet) and (11 m.) *Fleury-en-Bière* (Hôt. Vigneron; Aubry), though over 2 m. from the Forest of Fontainebleau, are favourite resorts of painters. The château of Fleury was built by Pierre Lescot and enlarged by Richelieu.—We regain the Forest at (14 m.) *Arbonne*. For the road thence to the Loing valley, see p. 366.—19¼ m. *Milly* (Hostellerie Henri-IV), with a ruined castle (12th and 15th cent.) and a market-hall of 1479, is connected by tramway with Corbeil (p. 357).

Tramway from Melun to *Verneuil-l'Etang* (11⅔ m. in 1 hr.), see p. 370.

From Melun to Montereau, 22½ m. (36 km.), railway in 1 hr., continuing the line from Paris viâ Corbeil (p. 357; express trains). We cross the Seine and follow its right bank all the way to Montereau. 3¾ m. *Chartrettes*, the château of which was built by Henri IV for Gabrielle d'Estrées, (9½ m.) *Héricy*, and (10½ m.) *Vulaines* afford access to the E. portions of the Forest of Fontainebleau. Opposite Héricy (ferry) is *Samois* (Hôt.-Rest. Beau-Rivage; Country

Club, both frequented; tramway to Fontainebleau), a charming riverside village, whence a pleasant walk (5 m.) leads to Fontainebleau viâ (2 m.) *Pont de Valvins* (Hôt. du Pont).—Beyond (14½ m.) *Champagne-sur-Seine*, between the railway and the river, are the works of Schneider & Cie, of Le Creusot.—22½ m. (36 km.) **Montereau-faut-Yonne** (*Buffet*; *Hôt. du Grand-Monarque*; *de la Croix-Verte*), a busy town (8557 inhab.) at the junction of the Seine and Yonne, derives its name (Monasteriolum) from a monastery founded in the 6th century. In the church hangs the sword of John the Fearless, Duke of Burgundy, assassinated on the bridge here in 1419 by partisans of the Dauphin, afterwards Charles VII. A statue of Napoleon, between the bridges, commemorates his defeat of the Germans here in Feb., 1814.

On quitting Melun the Fontainebleau line follows the left bank of the Seine.—31¾ m. *Bois-le-Roi* (Hôt. de la Vallée de la Solle; de la Gare), a fashionable resort between the river and the forest, with numerous villas and country-houses including the superb *Château de Brolles*.

36½ m. (59 km.) **Fontainebleau**-*Avon* (Buffet), see p. 365.

FONTAINEBLEAU (15,907 inhab.), with its famous Palace, second in interest only to Versailles, is finely situated in the middle of the forest and is perhaps the pleasantest and healthiest summer resort in the neighbourhood of Paris. It is frequented in winter also by sportsmen, while in spring and autumn the forest is even more beautiful than in summer. The town is the seat of the chief artillery school in France and has a considerable garrison.

Railway Station (Rfmts.), N.E. of the town, c. 1½ m. from the Palace (tramway).

Hotels (also at Avon, p. 365). SAVOY (Pl. a; E 1), 42 Av. du Chemin-de-Fer, a palatial establishment, R. 45, L. or D. 30, pens. 75 fr.; *FRANCE & D'ANGLETERRE (Pl. c; B 3), Place Solférino, famous for its cuisine, with the HÔT. DE LONDRES (Pl. d; B 3) as an annexe; CADRAN-BLEU (Pl. f; B 3), 9 Rue Grande, R. 20, L. or D. 17, pens. 45 fr.; PAVILLON BLEU, 16 Boul. de Paris (Pl. A 3), R. 25, L. or D. 22, pens. 55 fr.; LEGRIS (Pl. i; B 3), 32 Rue du Parc, R. 35, L. or D. 20, pens. 50 fr.; AIGLE-NOIR (Pl. b; B 3), 27 Place Denecourt, R. 16, L. or D. 18, pens. 40 fr.; FRANÇOIS-PREMIER (Pl. l; A 3), 23 Rue Royale, R. 28, L. or D. 20, pens. 40 fr.; ARMAGNAC & MORET, 16 Rue du Château, R. 20, L. or D. 16, pens. 50 fr.; DU PALAIS (Pl. e; B 3), 25 Place Denecourt, R. or L. 15, D. 16, pens. 38 fr.; TOULOUSE (Pl. m; C 2), 183 Rue Grande, simple and well spoken of, R. 15, L. or D. 15, pens. 30 fr.; GRAND-VENEUR, 132 Rue Grande and 5 Rue du Château, L. or D. 12 fr.; CYGNE, 34 Rue Grande, L. 12, D. 12½ fr.; DE LA FORÊT & DE LA GARE (Pl. g; E. 1), 71 Av. du Chemin-de-Fer, R., L., or D. 15 fr.; MODERNE, 25 Rue de France, NEUVILLE, 196 Rue Grande, L. or D. 11 fr.—HÔTEL MEUBLÉ LAUNOY (Pl. j; B 4), 47 Boul. Magenta, closed in winter until Easter.—PENSIONS. *Victoria* (Pl. k; A 2, 3), 112 Rue de France, 35 fr.; *Marie-France*, 8 Av. du Chemin-de-Fer, *Les Glycines*, 183 Rue St-Merry, 30 fr.; *Villa François-Premier*, 11 Rue du Mont-Ussy.

Restaurants at the hotels. Also: *L'Espérance*, 117 Rue Grande; *Brasserie des Négociants*, 23 Rue Grande; *Salamandre*, 76 Rue Grande, plain but good.

Post Office, Place Denecourt.—SYNDICAT D'INITIATIVE, 38 Rue Grande.

Taxicabs. 3 fr. for 300 mètres, then 40 c. for 200 mètres (80 c. at night). From the station to the golf course, 17 fr.—HORSE CABS. Per drive in the town, 5 fr.; per hr. 10 fr.; from the station to the town 7-8 fr.; drive in the forest, 9 a.m. to 12, not more than 25 fr.; 2 to 6 p.m., not more than 50 fr. Fares increased by 20% on holidays and race days.

Tramways from the station to the palace, 90 c.; to *Vulaines-Samoreau* (see p. 358), 60 c.; to *Samois* (see p. 358), 90 c.—Motor Omnibus to *La Chapelle-la-Reine* viâ *Recloses, Ury,* and *Achères.*—Motor Coaches of the P.L.M. Co. make three circuits in summer: every morning through the N. part of the forest, 10 fr.; every evening through the S. part, 17 fr.; two circuits in one day, 25 fr. Complete circuit of the forest on Thurs. & Sun. (Mon. & Sat. also in July–Aug.) 28 fr. Motor Coaches of the Maison Drouet (15 Rue de France), every afternoon to Franchard, Barbizon, etc., 16½ fr.; to Marlotte, Moret, and Valvins, 17 fr.

Golf Course on the Orléans road, ⅔ m. from the Obelisk. Race Course, 1½ m. N.W., to the left of the Melun road; meeting at the beginning of September.

History. Fontainebleau is first mentioned as a royal fortress, where, in 1169, Thomas Becket, then a refugee in France, consecrated the chapel of St-Saturnin. Philip IV, the Fair, Louis X, Philip V, and Charles IV were born at Fontainebleau, and Philip the Fair and Philip V died here. But the real creator of Fontainebleau was Francis I, who assembled here a group of Italian painters and sculptors, including Serlio, Rosso, Primaticcio, Vignola, and Nicolo dell' Abate, forming the School of Fontainebleau. Henri IV spent vast sums on the palace, where in 1601 his son Louis XIII was born and his traitorous companion-in-arms, Marshal Biron, arrested. Queen Henrietta Maria of England paid a visit to Fontainebleau in 1644, the infamous Queen Christina of Sweden (comp. p. 364) retired hither in 1657, and here in 1685 Louis XIV signed the revocation of the Edict of Nantes. Louis XV received many distinguished foreign visitors here, including Peter the Great (1717) and Christian VII of Denmark (1768). The chief association of the palace, however, is with Napoleon I, who spent twelve million francs on its restoration. Pope Pius VII was received here in 1804 on his arrival in France to crown the emperor; in 1812 he became a prisoner in the palace, and in the following year he signed an agreement renouncing temporal power. In 1814 Napoleon here signed the act of abdication, and took a touching farewell of his Old Guard in the Cour du Cheval-Blanc. Less than a year later, however, he had returned from Elba and here reviewed his old grenadiers before leading them to the Tuileries. The palace was again restored by Louis Philippe, at enormous cost but with his usual lack of taste.

The town contains little of interest apart from the palace. On the way from the station we pass (r.) the church of *St-Louis* (18th cent.), behind which is a bronze statue of Gen. Damesme, by Godin, and (l.) the *Hôtel de Ville,* and a monument to President Carnot (1837–94), by Peynot (1895). In the Place Denecourt is the monument to the animal-painter Rosa Bonheur (1822–99), by Isidore Bonheur and Peyrol (1901).—Outside the Sous-Préfecture, to the N.W., is a bust, by Carrier-Belleuse, of the painter Decamps (1803–60), killed by a fall from his horse at Fontainebleau.—The main entrance to the palace is in the Place Solférino, at the back of which, in the barrack-wall, is the doorway of the *Hôtel du Cardinal de Ferrare,* the only authentic work by Serlio surviving. Fragments of other old mansions (comp. the Plan) remain in the Boul. Magenta and the Rue Royale.

The ***Palace** is composed of many distinct buildings, erected at various times and for the most part two-storied, and has been called "un rendez-vous de châteaux."—The conservateur is M. Georges d'Esparbès.

The state apartments are open daily from 11 to 4 (Oct. 1st to March 31st) or from 10 to 5 (April 1st to Sept. 30th) except from 12 to 1. Adm. 2 fr., free on

6-26 Imp. Duffénoy, Paris.

de Paris à (par Melun)
E
le Calvaire
de Bon Secours
Route de
Rue d'Ivry
Boulevard de Melun
Réservoirs
Paris
Versailles
Route de Pontoise
Route de Corbeil
Barrière du Tramway
Chemin de Fer
GARE
TRAMWAY
R. Paul Jozon
Avenue du
Pl. Delort
Octroi
R. de la Tarentaise
R. des Cantaines
P.T.T.
LES PROVENCEAUX
Chemin de Fer
Pépinière
Treille du Roi
Labyrinthe
CAVE COINARD
Porte Blanche
Grande Rue
Montceau
LE MONTCEAU
Rue du
CHANGIS
Ancienne Laiterie
Napoléon
PARC
Porte de Changis
Allée d'Avon
CANAL
Fontaine
Église
Porte Rouge
Grande Rue
Magasins Militaires
Les Héronnières
Ecole Militaire (Artillerie)
Quartier Lariboisière
Octroi
Hôtel des Cascades
Hôtel des Chasses
Gambetta
Rue
Route Forestier
Champ de Manœuvres
Ch.in des Héronnières
LE CAMP
Moret
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R. Bolze, Del.

Thurs. afternoon and Sun.; gratuity to the attendant (c. ¾ hr.). The chief courtyards and the gardens are open all day. On Sun. and holidays in summer the Palace is overcrowded and the smaller rooms are closed.—The summer schools of the American Conservatoire of Music and the American School of Fine Arts occupy part of the Palace in June–Sept.

The Cour du Cheval-Blanc (500 ft. by 370), which we enter first, is named after a vanished cast of the horse of the equestrian statue of Marcus Aurelius in Rome. It is known also as the Cour des Adieux, from Napoleon's farewell to his Guards (see above). In front of the central pavilion is the famous *Escalier en Fer-à-Cheval*, a horseshoe-shaped staircase erected by Jean Ducerceau in 1634. Beneath this is the visitors' entrance.

The Chapelle de la Sainte-Trinité, built by Francis I in 1529 and decorated by Henri IV, was the scene of the marriage of Louis XV and Marie Leczinska. In the centre of the ceiling are five large religious paintings by Fréminet. Above the door is the royal gallery. The elaborate altar, dating from Louis XIII, is the work of the Italian Bordogni; the altarpiece, a Descent from the Cross, is by Jean Dubois.

The Apartments of Napoleon I, on the first floor, in a wing built by Louis XV, are furnished partly in the Empire style. The *Antichambre des Huissiers* has sopraporte by Boucher and other paintings. The furniture is upholstered in Beauvais tapestry, and the clock is of the Louis XVI period. Here are kept Napoleon's portrait; his hat worn on the return from Elba; and a lock of his hair. In the *Cabinet des Secrétaires* are a piece of the willow-tree from Napoleon's grave at St. Helena and a fragment of his coffin. The Gobelins tapestry represents the Battle of Tolosa. In the *Bathroom* are paintings on glass from the Trianon. The *Cabinet de l'Abdication* or *Salon Rouge* still contains the little table on which Napoleon signed his abdication in 1814. The *Study* has a ceiling-painting of Justice and Law by Baron Regnault, and Napoleon's camp-bed. In the *Bedroom*, with Louis XVI decorations, are the emperor's bed and the cradle of the King of Rome.

The *Salle du Conseil, built under Charles IX and decorated by Boucher and Vanloo under Louis XIV and Louis XV, is one of the show pieces of the palace. It contains chairs upholstered in Beauvais tapestry and a large Gobelins carpet of the time of Louis Philippe. The small adjacent room is the '*Brûle-Tout*,' where state-papers were burned after the council-meetings.

The Salle du Trône was first used as a throne-room under Napoleon. The magnificent ceiling dates from the time of Henri IV. Above the chimney-piece is a fine portrait of Louis XIII, after an original by Philippe de Champaigne, which was burned in 1793. The lustre-candelabrum of rock-crystal is said to have cost 50,000 francs.

The Apartments of Marie Antoinette occupy a wing built under Henri II. The beautiful little *Boudoir* has a

ceiling-painting of Aurora by Barthélemy, carved sopraporte (the Muses) by Beauvais, window-fastenings said to have been forged by Louis XVI, and a bust of the queen in Sèvres biscuit-ware. The *Bedroom*, with its fine ceiling, was occupied successively by Marie de Médicis, Marie-Thérèse, Marie-Antoinette, Joséphine, Marie-Louise, Marie-Amélie, and the Empress Eugénie, and is sometimes known as the 'Chamber of the five Maries.' The silken hangings of the bed were given to Marie Antoinette by the city of Lyons; the rest of the furniture was installed by Marie Louise. The *Music-Room*, decorated by Rousseau, was Marie Antoinette's card-room. The grisaille sopraporte and the table of Sèvres ware (1806) are noteworthy. The *Salon des Dames d'Honneur* has a Sèvres clock and paintings by Boucher.

The Galerie de Diane or Library, over 260 ft. long, built by Henri IV and remodelled under the Restoration, is divided into 8 bays, with ceiling-paintings of classical themes, by A. de Pujol and Blondel alternately. The *Salon* at the end of the gallery, and similar to it in style, has paintings by Blondel, and, in a glass-case, fine editions (15–16th cent. and modern) of books which belonged to various celebrities, and a facsimile of Napoleon's abdication.

The Salons de Réception, looking on to the Cour Ovale, were fitted up in their present form under the last French kings. In the *Antechamber* are three Gobelins (the Seasons) of the time of Louis XIV. The *Salle des Tapisseries*, restored under Louis Philippe, contains fine Flemish tapestries depicting the story of Psyche. The *Salon François Premier* has a chimney-piece of that king's period with a charming medallion of Mars and Venus attributed to Primaticcio. Several fine old Flemish tapestries depict hunting-scenes and are known as the 'Chasses de l'Empereur Maximilien' or the 'Chasses de Guise'; Gobelins of the Louis XIV period. The *Salon Louis Treize*, known also as the *Grand Cabinet du Roi* or *Chambre Ovale*, one of the most interesting rooms in the palace, was built by Francis I, decorated by Paul Bril under Henri IV, and restored in 1837. Marie de Médicis gave birth to Louis XIII here in 1601. Ambroise Dubois painted thirteen pictures (the Loves of Theagenes and Chariclea) for this room, but three were removed under Louis XV when the doors were widened to admit the voluminous dresses of the period. The little Venetian mirror was one of the first to be seen in France. The *Salon de St-Louis* was redecorated by Louis Philippe. Fifteen paintings (five modern) depict episodes in the life of Henri IV. On the chimney-piece is an equestrian statue of Henri IV by Jacquet. The *Salon des Aides-de-Camp* contains three pictures removed from the Salon Louis XIII (see above) and two fine ebony

chests of the Louis XIII period. The *Salle des Gardes*, completed in 1564 by Charles IX, was redecorated in 1834 under Louis Philippe. The ceiling and frieze, however, date from Francis I and Henri II. The magnificent marquetry floor reproduces the design of the ceiling. The great chimney-piece, by Jacquet, with figures of Strength and Peace, by Francavilla, dates from Henri IV (1590).

Escalier du Roi. On the ceiling is the Apotheosis of Alexander, by Abel de Pujol (1838). The sculptures are ascribed to Primaticcio: the nude figures were veiled at the request of Marie Leczinska. The frescoes, in which Francis I is depicted as Alexander the Great in eight episodes from the life of the Macedonian hero, were painted by Nicolo dell' Abate from Primaticcio's designs and restored by Abel de Pujol. The stucco figures are ascribed to Jean Goujon.

The Apartments of Mme de Maintenon are entered from the landing by a vestibule containing a statue of Modesty yielding to Love, by J. Debay, and a fine landscape by Hostein. The *Salon* has furniture and a clock by Boulle. The *Study* and the *Cabinet de Toilette* contain a Boulle clock and a painting by Vien.

The *Galerie Henri-II or Salle des Fêtes, 100 ft. long, was built by Francis I and decorated under Henri II. The windows command a view of the Cour Ovale (p. 365). The elaborate ceiling is of walnut-wood, and the design of the parquet floor corresponds with it. Everywhere are seen the interlaced monograms of Henri II and Diane de Poitiers and the emblems of Diana (bows and arrows, and crescents). The mythological paintings were designed by Primaticcio, executed by Nicolo dell' Abate (1552), and restored under Henri IV by Toussaint Dubreuil and again in 1834 by Alaux.

The large paintings, beginning from the musicians' gallery, on the garden side, represent Ceres and the harvesters, Vulcan forging arrows for Cupid, the Sun with the Seasons and Hours passing over the Zodiac, Phaeton borrowing the chariot of the Sun, Philemon and Baucis rewarded for their hospitality to Jupiter, and the Phrygians punished for having refused it; on the opposite side are the Marriage of Peleus and Thetis, the Assembly of the Gods, Apollo and the Muses on Parnassus, and the Court of Bacchus. Fifty smaller paintings adorn the bays between the arches. By the fireplace are (r.) Hercules fighting the Erymanthian boar (above, Diana in Hades) and (l.) a man struggling with a lynx (above, the Repose of Diana).

We retrace our steps to enter the *Galerie François Premier, 210 ft. long, with beautiful Renaissance decorations, which was constructed in 1528–44 and restored by Louis Philippe. The initial and salamander device of Francis I are conspicuous. The paintings, mostly by Rosso, are separated by bas-reliefs, trophies, etc. The frescoes represent allegorical and mythological scenes, with more or less reference to the life of Francis I. In the middle are busts of Primaticcio and Leonardo da Vinci.

The Vestibule d'Honneur du Fer-à-Cheval or Vestibule de la Chapelle has six massive oaken doors. The statue of a Moorish woman, in onyx, typifies Algeria.

Queen-Mother's or Pope's Apartments. In the *Antechamber* is a large tapestry by Oudry, Louis XV hunting at Compiègne. In the centre is an inlaid marble table presented to the Prince Imperial by Pius IX. The *Salon des Officiers* has rich Louis XV furniture. The *Grand Salon de Réception* has a rich ceiling with the monograms of Anne of Austria and Louis XIII, Empire furniture, and a *Gobelins tapestry, the Triumph of the Gods, said to have been designed by Raphael. The *Queen-Mother's Bedroom* has fine old Gobelins after N. Coypel. The ceiling is decorated with arabesques with charming paintings by Cottelle de Meaux. Above the doors are portraits of Anne of Austria and Marie-Thérèse, by Desève. The *Furniture is upholstered in Beauvais tapestry, with subjects taken from La Fontaine's fables. Pius VII used to say Mass in this room during his captivity. The *Pope's Study* contains a replica of David's portrait of Pius VII and more Beauvais furniture.

Apartments of Louis XV. In the *Cabinet de Toilette* are portraits of Henri IV and Louis XIII, in Gobelins tapestry. The *Pope's Bedroom* contains a bedstead of Louis XIV's period. In the *Salon d'Angle* are an old Gobelins tapestry (Parnassus) and a fine Louis XIV clock. The *Salle d'Attente* has sopraporte ascribed to Mignard, old Gobelins tapestry (the Seasons, after Mignard), and the simple bedroom furniture used by the Pope during his captivity. On the chimney-piece are Sèvres busts of Molière and Bossuet. In the *Antechamber*, which commands a view of the lake, are paintings by Breughel, Boucher, Vanloo, and others.

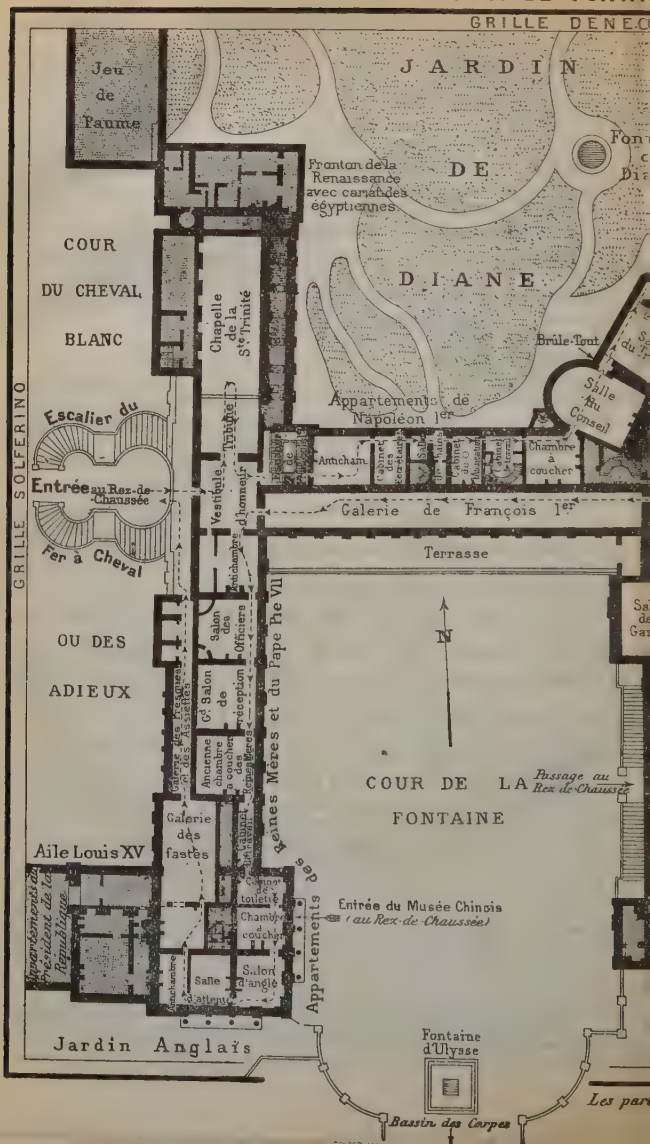
The Galerie des Fastes has superb carved foliage (Louis XV period) and ebony cabinets in the Louis XIII style.

The Galerie des Fresques et des Assiettes is adorned with plates painted with views of French royal palaces. On the ceiling are frescoes by Ambroise Dubois, transferred to canvas. In the first section of the gallery is a jewel casket of Sèvres ware with miniature paintings of the wedding of the Duke and Duchess of Orleans at Fontainebleau (1837).

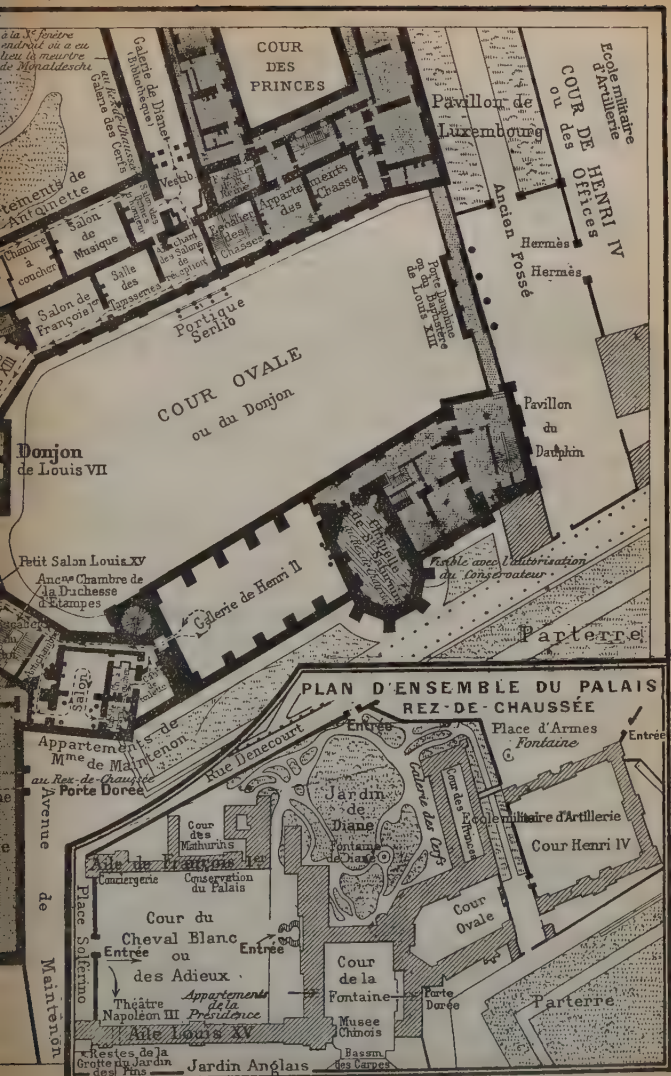
The guide now leaves the visitors, unless he is asked to show them over the Theatre.

The following rooms are shown only by permission of the Conservateur: the Haute-Chapelle and the Chapelle-St-Saturnin (rebuilt by Francis I; comp. p. 360); the Escalier de la Reine and the Appartement des Chasses (paintings by *Vanloo* and others); the apartments on the first floor of the Louis XV wing, reserved for the President of the Republic; the Galerie des Cerfs, where Queen Christina of Sweden had her favourite Monaldeschi assassinated in 1657; and the Apartments of Bonaparte as First Consul.

Visitors are never admitted to the Pavillon des Princes, now occupied by the military academy, or to the Pavillon de Sully, which was once the residence of Henri IV's minister.


GRILLE DENEC
Jeu de Paume
JARDIN
DE
DIANE
Fronton de la Renaissance avec cariatides égyptiennes
COUR DU CHEVAL BLANC
Chapelle de la Ste Trinité
Brûle-Tout
Salle du Conseil
Appartements de Napoléon 1er
Escalier du Fer à Cheval
Entrée au Rez-de-Chaussée
Vestibule
Antichambre
Salon des Officiers
Galerie de François 1er
Terrasse
GRILLE SOUFFERINO
OU DES ADIEUX
Reines Mères et du Pape Pie VII
N
COUR DE LA FONTAINE
Passage au Rez-de-Chaussée
Galerie des fastes
Aile Louis XV
Appartements du Président de la République
Entrée du Musée Chinois (au Rez-de-Chaussée)
Appartements de
Jardin Anglais
Fontaine d'Ulysse
Bassin des Carpes

EAU, 1ER ÉTAGE



ertes par un pointillé sont fermées aux visiteurs.

24-6-26

The **Chinese Museum** (open at the same hours as the rest of the palace; gratuity) is entered from the Cour de la Fontaine and occupies three rooms once included in the suite of the 'grand maréchal' of the palace. It includes many beautiful examples of Chinese art and industry, including some costly ornaments and insignia, weapons, palanquins, porcelain, etc.

Gardens. From the Cour des Adieux (p. 361) a passage leads to the Cour de la Fontaine, which is bounded on the N. side by the Galerie François Premier (p. 363) and a fine terrace, and on the S. by the *Etang des Carpes*, full of huge and voracious carp. In front of the pond is a fountain with a statue of Ulysses by Petitot. The *English Garden* (r.) was laid out by Heurtaut for Napoleon I with many exotic trees, especially Louisiana cypresses. From the Cour de la Fontaine a passage (l.) leads to the *Porte Dorée*, decorated with mythological paintings by Primaticcio, badly restored in 1855. This is one of the entrances to the Cour Ovale, which is not open to the public (comp. p. 363). In its N. façade is the Renaissance *Portique de Serlio*, and at its E. end is the *Porte Dauphine*, by Primaticcio, beneath the dome of which Louis XIII was christened.—To the E. of the Porte Dorée lies the *Parterre*, the most frequented part of the gardens of the palace, laid out by Alexandre Francine under Henri IV. In the centre is the circular *Bassin du Tibre* (named after a vanished bronze figure) and on the S. side is the *Bréau*, a horseshoe-shaped pond, embracing the round *Romulus* pond.—Between the palace and the town lies the *Jardin de Diane*, reached from the Cour des Adieux, or from the Rue Denecourt. Here are a fountain surmounted by a bronze statue of Diana (1684), and an interesting piece of Renaissance architecture, two Egyptian caryatides supporting a pediment with three groups of children.

The **Park** (adm. 15 fr. per horse or carriage during the season), 212 acres in area, extends to the E. of the Parterre. Along the N. wall is the *Treille du Roi*, a vinery yielding a crop of 3–4 tons excellent white grapes ('chasselas de Fontainebleau'). On the S. side beyond a canal dug by order of Henri IV are the vast buildings of the *School of Artillery*, and, farther E., the village of *Avon* (Hôt. Les Cascades, L. 15 fr.; des Chasses, L. 15 fr.). The 13–16th cent. church, once the parish church of Fontainebleau, contains the tomb of Monaldeschi (see p. 364), and the epitaph of Ambroise Dubois (d. 1614; see p. 362), on the S. side of the nave and choir respectively.

The ***FOREST OF FONTAINEBLEAU**, 42,000 acres in area and 56 m. in circumference, with its groups of ancient trees, its picturesque sandstone rocks, and its sandy heaths, is a great attraction at any season, most of all in spring and autumn. It is bounded on the N. and E. by the valley of the Seine and on the S.E. by the still more attractive valley of the Loing. Portions are enclosed as artistic preserves or as pheasant-coverts.

The commonest trees are the oak, beech, hornbeam, birch, Scots pine, holly, and juniper. The deer, about 250 in number, are hunted in winter (on Sat. and on every other Wed.). Smokers should be careful not to start forest-fires. Adders are not uncommon in the old quarries.

The legend of the 'Grand Veneur' tells how Henri IV shortly before his assassination hearing the sounds of a rapidly approaching hunt, suddenly found himself faced by a Black Huntsman of huge and hideous appearance who uttered a warning cry and straightway vanished. In 1646 Mazarin killed, single-handed, a wild boar which had ferociously attacked him.

The small rectangular signs on trees or on posts in clearings or at cross-roads face towards Fontainebleau. On numerous finger-posts the names of the roads or clearings in which they are situated are given at the top; below, over indicating arrows, are the names of other points. A system of blue and red marks on trees and rocks enables the tourist to find his own way about the most attractive parts of the Forest. Letters, numbers, and stars indicate the points of interest; and blue or red crosses call attention to the forking of paths.

The following walks are suggested as examples and may be multiplied indefinitely: (*a*), c. 7 m. We follow the Rue Grande and Route de Melun to the

Chapelle de la Bonne-Dame, where we diverge (r.) to visit the *Belvédère de la Ravine* (view of the town), the **Croix du Calvaire*, and the **Tour Denecourt* (vast panorama, extending in clear weather to the Eiffel Tower), erected in 1851 by Denecourt (1788–1875), the 'sylvain' who devoted his life and fortune to the study of the forest and to the facilitation of its exploration. A bronze medallion of Denecourt was placed on the tower by his successor Colinet (d. 1905). We return to Fontainebleau by the valley of the Solle and the Croix d'Augas, 200 yds. E. of which is the *Caverne d'Augas*, with a medallion of Paul Merwart, the painter.

(*b*), c. 7½ m. Leaving the town by the Rue de la Paroisse we reach the Carrefour and *Belvédère du Mont-Pierreux* (view of the town). We next visit the *Bouquet du Nid-de-l'Aigle* and the huge oaks 'Feu d'Artifice' and 'Charlemagne.' Skirting *Mont Ussy*, we pass the *Belvédère de Montespan* and follow the Route des Hauteurs de la Solle to the *Fontaine du Mont-Chauvet*. We return to Fontainebleau by the Route de Paris, passing the *Gros-Fouteau*.

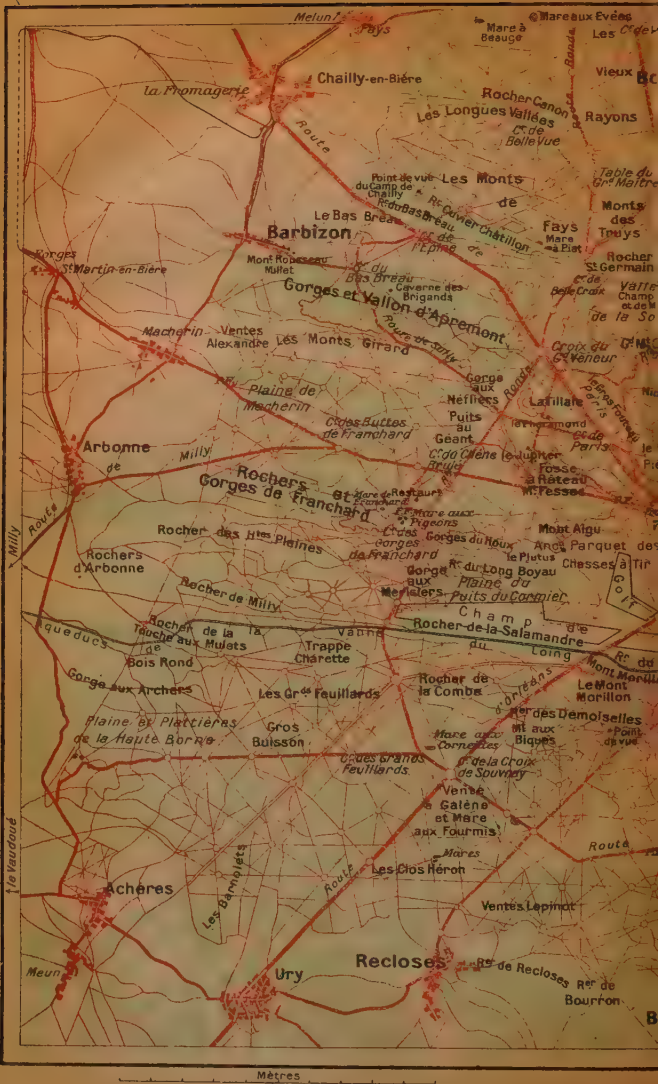
(*c*), c. 10 m. The Route du Bouquet-du-Roi, which diverges (l.) from the Route de Paris, passes (l.) 'Jupiter,' the finest oak in the forest, and (r.) 'Pharamond' (almost dead). The *Belvédère d'Apremont* commands an impressive view of the **Gorges d'Apremont*, devastated by fire in 1903, at the top of which is the *Caverne des Brigands*. Thence we may reach Barbizon (p. 358), passing (l.) the fine *Futaie du Bas-Bréau*.

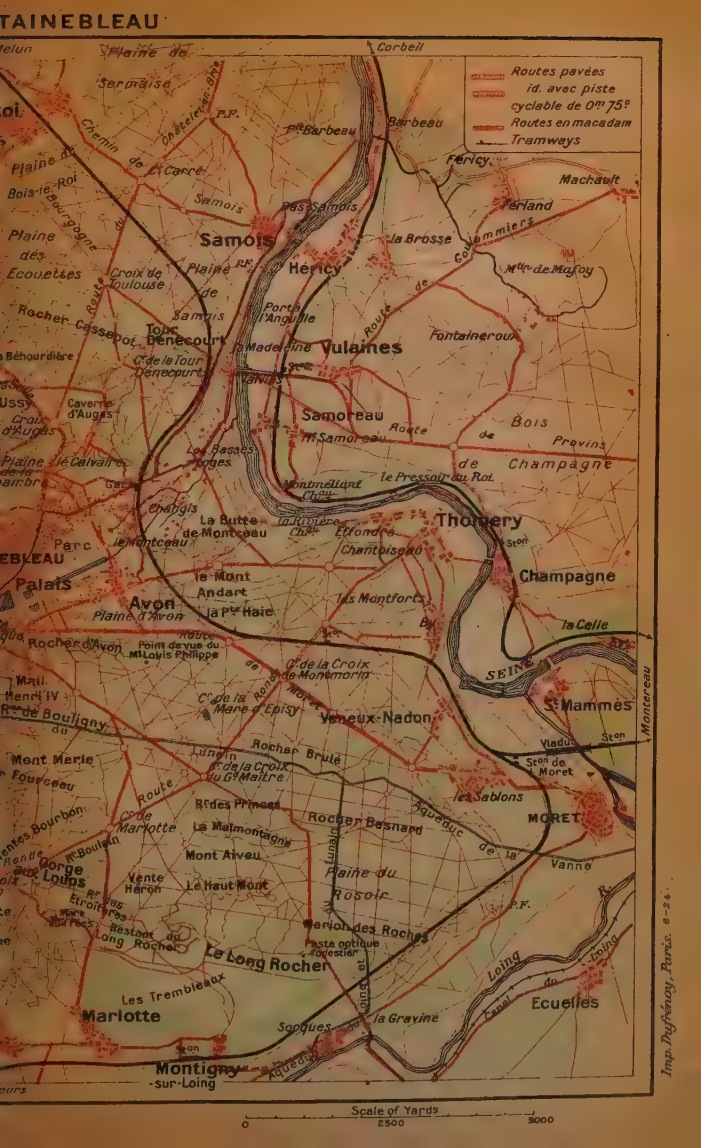
(*d*), c. 8½ m. The Route de Fleury, passing (l.) the *Mont Fessas* and the *Gorge du Houx*, and then the Route Ronde (l.), lead to the Carrefour de l'Ermitage (restaurant, guides), close to an old abbey-ruin. The **Gorges de Franchard*, 2½–3 m. in circumference, consist of a striking confusion of rocks, with a rocking-stone, weeping rock, etc. Superb view, especially to the W., from the 'Grand Point de Vue.'

If time allows, the *Rocher des Demoiselles* (1¾ m. S.W.) and the *Gorge aux Loups* and *Long-Rocher* (c. 4½ m. S.), near Marlotte (see below), should not be omitted.

From Fontainebleau to Nemours, 17½ m. (28 km.), railway in ¾ hr. (12 fr. 60, 8 fr. 50, 5 fr. 55 c.). Road, 9¾ m. (15 km.) viâ the Croix de St-Hérem, 17 m. viâ Moret and Montigny.—The railway crosses the valley of Changis by a curved viaduct. 3 m. *Thomery* (Hôt. de la Bonne-Treille) is noted for its grapes ('chasselas de Fontainebleau'). At *By*, to the S., near the railway, is the curious villa in which Rosa Bonheur (1822–99) died, with a picture gallery (12 Rue Rosa-Bonheur; adm. on Sat.).—5 m. **Moret** (*Buffet*; *Hôt. de Bourgogne*; *Robinson*), an ancient little town (2384 inhab.) on the Loing, has retained two of its 14th cent. gates, besides a tower and part of the walls. The church, consecrated in 1166 by Thomas Becket, has a superb 15th cent. portal and contains some remarkable wood-carvings. In an old timbered house, to the right of the church, is sold the famous barley-sugar of the nuns of Moret. Fouquet was imprisoned for some months in 1664 in the castle-keep (1128; no adm.) in the Rue du Château. In the Champ-de-Mars is a monument to the impressionist painter Alfred Sisley (1840–99), who lived at No. 9 Rue du Château (tablet). The main line goes on hence to (7½ m.) Montereau (p. 359).—10 m. *Montigny-Marlotte*. **Montigny-sur-Loing** (*Hôt. de la Vanne-Rouge*, not cheap; *du Coq*; *Long-Rocher*; *de la Forêt*) is an angling and boating resort, and **Marlotte** (*Hôt. de la Renaissance*), 1½ m. N., near the Long-Rocher (see above), is the Barbizon of the S.E. side of the Forest.—12½ m. *Bourron* (Hôt. de la Paix; du Pavé-du-Roy) has an interesting collection of paintings in the Mairie. *Grez-sur-Loing* (Hôt. du Loing), where R. L. Stevenson moored his canoe after the 'Inland Voyage,' is a little over 1 m. S. The church is interesting and the ruined castle saw the death of Louise de Savoie (1476–1531), mother of Francis I. An attractive road, skirting the S.W. verge of the Forest, leads from Grez to (10 m.) Barbizon, viâ (2½ m.) *Recloses* (Hôt. du Point-de-Vue; de la Renaissance), which occupies a strange position on a limestone ridge, (4½ m.) *Ury*, (6 m.) *Achères*, and (8½ m.) *Arbonne* (p. 358).

17½ m. (28 km.) **Nemours** (*Hôt. de l'Ecu-de-France*; *des Roches*, at St-Pierre, on the W. side of the railway) prettily situated on the Loing, attracts many artists. The Rue de Paris, traversing the whole length of the little town (5035 inhab.), passes the *Hospice*, the wall of which is decorated by Sanson's figure


Melun
Fays
Mare à Beauge
Mare aux Evées
Les Cr de V
Chailly-en-Bière
la Promagerie
Route
Rocher Canon
Les Longues Vallées
Rayons
Vieux
Bouquets
Cr de Belle Vue
Point de vue du camp de Chailly
Les Monts de
Table du Gd Maître
Monts des Truys
Le Bas Bréau
Barbizon
Fays
Mare à Piat
Rocher St Germain
Gorges
St Martin-en-Bière
Mont Rousseau
Mullet
Cr du Bas Bréau
Cr de Belle Croix
Vallée Champ et de la So
Cr de la Reine de Hongrie
Cr de Chatillon
Cavarne des Brigands
Gorges et Vallon d'Apremont
Route de Sully
Macherin
Ventes Alexandre
Les Monts Girard
Croix du Gd Veneur
Gorge aux Néfliers
Plaine de Macherin
Route
Cr de Paris
Lafillate
Puits au Géant
Cr de Chêne le Juper
Arbonne
Milly
Rochers de Gorges de Franchard
Mare de Franchard
Restaurant
Fosse à Réteau
Mt Fessoy
Mare aux Pigeons
Cr des Gorges du Roux
Mont Aigu
Ancien Parquet des Chasses à Tir
Rocher des Hautes Plaines
Rochers d'Arbonne
Gorges de Franchard
Cr du Long Boyau
Plaine du Puits du Cornier
Rocher de Milly
Rocher de la Tauche aux Mulets
Vanne
Rocher de la Salamandre
Aqueducs
Trappe Charette
Bois Rond
Cr du Loing
Cr d'Orléans
Mont Morillon
Gorge aux Archers
Les Gds Feuillards
Rocher de la Combe
Rer des Demoiselles
Plaine et Plattières de la Haute Borne
Gros Buisson
Mare aux Cornettes
Mt aux Biques
Point de vue
Cr de la Croix de Souvray
Cr des Grands Feuillards
Vente à Galène et Mare aux Fourmis
Mares
Route
Les Clos Héron
Les Bamboles
Achères
Ventes Lepinot
Meun
Ury
Recloses
Rs de Recloses
Rer de Bourron
Mètres
0
2500
5000


TAINEBLEAU
Melun
Plaine de
Sermaise
Corbeil
Routes pavées
id. avec piste cyclable de 0m75
Routes en macadam
Tramways
Chemin de Châtelet en Brie
P.F.
Pte Barbeau
Barbeau
Fericy
Machault
Plaine de Bois le Roi
Chemin de la Carrée
Samois
Pas Samois
Ferland
Plaine des Ecouettes
Samois
la Brosse
Coulommiers
Croix de Toulouse
Plaine de Samois
Mon de Mafoy
Rocher Casse pot
Porte d'Anglible
Route de Fontainerou
Tour Denecourt
Vulaines
Fontainerou
Caverne d'Augas
Samoreau
Route de Samoreau
Bois de Champagne
Les Basses Loges
Montmellant
le Pressoir du Roi
Chaillis
La Butte de Monceau
Thomery
Parc
Le Monceau
Etrondre
Chantoiseau
Palais
Champagne
le Mont Andart
Avon
la Pte Haie
les Montforts
la Celle
Plaine d'Avon
Rocher d'Avon
Point de vue du Mal Louis Philippe
Mail Henri IV
Rte de Boulogny
C.de la Croix de Monemorin
SEINE
Ste Mammes
Veneux-Nadon
Mont Merle
Rocher Brulé
Fourceau
C.de la Croix du Gd Maître
Viaduc
Ste on de Moret
Route
Bles Princes
les Sablons
Rocher Besnard
MORET
Aqueduc de la Vanne
Mont Aiveu
Le Haut Mont
Plaine du Rosoir
Marion des Roches
Paste optique Forestier
Le Long Rocher
Les Tremblaux
Mariotte
Saques
la Gravine
Ecuelles
Montigny sur-Loing
Loing
Canal du Loing
Scale of Yards
0
2500
5000
Imp. Duffrénoy, Paris.

of 'La Source.' The 16th cent. church of *St-Jean-Baptiste*, in the Place de la République, has a fan-vaulted nave with pendent bosses. Thence the short Rue du Prieuré leads to the Rue du Château, with the *Château* of the 12th cent., rebuilt in the 15th, and recently restored. Here is installed the *Musée* (open on Sun., 1–4 or 5) with a collection of models by the sculptor J. Sanson and tapestries, etc. *Larchant*, 5 m. W., has a fine 12th cent. church, with a richly decorated apsidal chapel of the 13th century.

For the lines from Bourron to *Malesherbes* and from Nemours to *Montargis*, etc., see the *Blue Guide to North-Eastern France*.

38. FROM PARIS TO VERNEUIL-L'ETANG.

A. Viâ Brie-Comte-Robert.

33½ m. (54 km.) in c. 1¾ hr. from the Gare de Vincennes (Pl. R 82, *G*; 16 fr. 40, 10 fr. 70 c.). TRAMWAYS from the Porte de Vincennes: 119 to *Champigny* viâ Joinville; 108 to *Champigny* viâ Nogent; 120 to *Noisy-le-Grand* viâ Nogent.—No. 103 runs from the Place de la Concorde to *Bonneuil* viâ Maisons-Alfort.

To (3¾ m.) *Vincennes*, see p. 86.—5 m. *Fontenay-sous-Bois* (18,129 inhab.). A tablet (1920) on the Jules Ferry School records that 'La Madelon' (the favourite song of the French soldiers in the Great War) "est partie d'ici pour faire le tour du monde."

5½ m. (9 km.) **Nogent-sur-Marne** (*Restaurant de la Mairie*; *du Rocher*), a town of 17,464 inhab., is a popular boating resort, much frequented on Sun. in summer, situated in a district once known as 'Beauté.' The E. part of the town is served by a station on the Gretz line (p. 369). The château, in which Charles V died in 1380, was given by Charles VII to his mistress Agnès Sorel (the 'Dame de Beauté') and was afterwards occupied by Diane de Poitiers; it was demolished in the 18th century. Watteau died in 1721 in the house now numbered 76 Grande-Rue. The *Quai de la Marne* and the *Ile de Beauté*, with its dancing-halls and pleasant villas, are the chief scenes of animation in summer.

A tramway (No. 120) connects Nogent with *Le Perreux* (17,915 inhab.) and (1¼ m.) *Bry-sur-Marne*, a village nestling against pretty wooded slopes. In the church are the remains of a diorama, representing the interior of a church, painted by Louis Daguerre (1789–1851), who has given his name to daguerreotypes, and who died at Bry.

6¾ m. *Joinville-le-Pont* (Rest. de la Tête-Noire), with 9791 inhab., is the chief boating centre on the Marne, and the best station for the Stade Pershing (p. 89) and for the *Hippodrome du Tremblay*, a well-known racecourse. On the island are dancing-halls. The *Canal de St-Maur* here cuts across the neck of the bend of the Marne by a tunnel, thus saving the water-traffic a distance of 8 m.—8 m. *St-Maur-Créteil*. *St-Maur-des-Fossés* (40,183 inhab.) was once famous for its Benedictine abbey, where the entrails of King Henry V were buried. The pilgrimage of Notre-Dame des Miracles attracts crowds of pilgrims to the old church on the 2nd or

3rd Sun. in July. *Créteil* (1¼ m. S.; 7564 inhab.), on the opposite bank, has a 13th cent. church with a remarkable tower-porch of the 12th century.

10 m. (16 km.) **Champigny** (10,854 inhab.), on the opposite bank of the Marne, was the scene of an attempted sortie from Paris on Nov. 30th and Dec. 2nd, 1870. The French soldiers who fell in the desperate actions are commemorated by a monument erected in 1877 (open daily 12–5). Close by is a monument to the German fallen. The church is an interesting building of the 13–14th centuries.

10½ m. *La Varenne-Chennevières*, the station for *La Varenne-St-Hilaire* and for (1¾ m.) the village of *Chennevières*, on the left bank of the Marne, dominated by the Fort de Champigny. Splendid view from the terrace in front of the Mairie. About ¾ m. S.E. is the *Château d'Ormesson* (17th cent.).—The railway crosses the Marne and ascends to the plateau of Brie.—12½ m. *Sucy-Bonneuil*, junction for Villeneuve-St-Georges (p. 356). At *Sucy-en-Brie*, ¾ m. E., are the *Château de Sucy*, built by Lambert de Thorigny in 1640, the *Château de Grand-Val*, once occupied by Diderot, and the *Château de Montaleau*, where Mme de Sévigné when a girl frequently visited her uncle.—13¾ m. *Boissy-St-Léger-Brévannes* (Hôt. du Parc; du Centre), with the *Château de Gros-Bois*, 1½ m. S.E., built by the Duc d'Angoulême at the beginning of the 17th cent. (visitors admitted on Sun. and Thurs. in summer). The *Château de Brévannes*, to the W., with gardens laid out by Le Nôtre, is now a home for the aged.—15 m. *Limeil*.—17½ m. *Villecresnes*, near the pretty *Bois des Camaldules*, has a church with a Romanesque tower and late 12th cent. nave. Yerres (p. 357) is 2 m. S.W.—20½ m. *Santeny-Servon*. *Servon* has a beautiful 13th cent. church.

22¼ m. (36 km.) **Brie-Comte-Robert** (*Hôt. de la Grâce-de-Dieu*; *de la Croix-Blanche*; *des Trois-Rois*), a little town (2389 inhab.), founded in the 10th cent. by Robert, Comte de Dreux, is situated in the best-farmed part of the *Plateau de la Brie*, famous for its pastures and its cream cheese. The *Church of St-Etienne*, built in the 13th cent. and altered in the 15–16th, contains 15th cent. wood-carving (1st choir chapel on the right), 16th cent. glass (2nd chapel), a superb 13th cent. *Rose Window in the apse (the Months and Seasons), and a 13th cent. knight's tomb in the N. aisle. In the Rue des Halles are six 13th cent. arches, the remains of the chapel of an old hospital.

25½ m. *Grisy-Suisnes*, a centre of rose-culture. The Château de la Grange-le-Roi, 1¾ m. E., was once occupied by the comic dramatist, Labiche (1815–88).—27¼ m. *Coubert-Soignolles*. *Soignolles*, on the Yerres, 1¼ m. S., has interesting stalls (1530–40) in its church, with misericords illustrating

the stories of Tobias and Susanna. The *Château de Coubert*, to the N. of the station, was built in the 18th cent. by Samuel Bernard, the financier.—31¾ m. *Yèbles-Guignes*.—At (33½ m.; 54 km.) **Verneuil-l'Etang** (p. 370) we join the Belfort line (see the *Blue Guide to North-Eastern France*).

B. Viâ Gretz-Armainvilliers.

33 m. (53 km.) in 1¾–2¾ hrs. from the Gare de l'Est (Pl. B 77, *E*; 23 fr. 90, 16 fr. 10, 10 fr. 50 c.).

To (5½ m.) *Noisy-le-Sec*, see p. 370. We leave the Nancy line to the left.—8 m. *Rosny-sous-Bois* (6933 inhab.).—10½ m. *Nogent-le-Perreux*, station for the E. part of *Nogent-sur-Marne* (p. 367). *Neuilly-sur-Marne*, 2 m. N.E. (tramway 113), has a 12th cent. church. We cross the Marne by a fine curved viaduct, ½ m. long, and then ascend to the plateau of Bric.—13 m. *Villiers-sur-Marne*, for *Le Plessis-Trévise*.

17½ m. *Emerainville-Pontault* is the station for the Menier chocolate-works (visitors admitted on application at 56 Rue de Châteaudun, Paris).

Visitors are conveyed by a private railway to (3¾ m.) *Noisiel* (Hôt. du Pêcheur), on the left bank of the Marne, with the *Usine Hydraulique*, the power for which is derived from the river. About 60 tons of chocolate are made here daily by 2400 workpeople. Behind the factory are the model village and M. Menier's park and châteaux.

20½ m. *Ozoir-la-Ferrière*, in the *Forêt d'Armainvilliers*.

About 1¾ m. N. is *Pontcarré* (Hôt. du Petit-St-Roch), where a relic of St. Roch is preserved in the church.—About 1¼ m. farther (omnibus from the station) is *Ferrières* (Hôt. St-Rémi), a charming village on the verge of the forest. The ***Château de Ferrières** (visitors sometimes admitted on previous application) is a princely mansion built by Sir Joseph Paxton in 1857 for Baron de Rothschild in an Italian Renaissance style. It was for a time the head-quarters of the King of Prussia during the siege of 1870, and here fruitless negotiations for an armistice took place between Bismarck and Jules Favre. The château contains a library of 10,000 vols. and a superb collection of works of art (jewels, medals, paintings, Gobelins and Beauvais tapestries). The 13th cent. church is well worth a visit.

24¼ m. (39 km.) *Gretz-Armainvilliers* (Hôt. de la Gare; du Tournebride or Soufflet), on the edge of the forest. The 13th cent. church, much restored, has a window of 1570 repre-senting the Annunciation.—We leave the Coulommiers line on the left.

Tournan (*Hôt. du Lion-d'Or*), the first station on this line, less than 2 m. from Gretz, is a little town of 2000 inhab. with a restored 13th cent. church and a 15th cent. town gate used as the Hôtel de Ville.

27¼ m. *Villepatour-Presles*. *Presles-en-Brie*, 1¼ m. N., has an imposing 16th cent. church-tower. The waters of the *Marsange* when they leave the Etang de Vignolle, above the village, disappear into a swallow-hole.—30½ m. *Ozouer-le-Voulgis*, on the right bank of the Yerres, has a late 16th cent. church containing a font with a copper cover by Robbe (1731).

33 m. (53 km.) **Verneuil-l'Etang** (*Hôt. du Chemin-de-Fer*; *Savoyen*), on the Brie plateau, is a good centre for excursions.

Champeaux, 5 m. S. (omnibus), has a large church of the 12–14th cent. with quaint *Stalls and misericords by Richard Falaise (1522), 14th cent. monuments, and admirable *Glass by Nicolas Masson and Alain Courjon. At *Blandy*, 2 m. farther, near the Melun road, is a fine ruined castle (12–15th cent.).—*Courtomer*, 5 m. E. (omnibus), has an interesting 13th cent. church (restored). About 2½ m. farther on (omnibus from Verneuil) is *Courpalay*, with the *Château de la Grange-Bléneau* (16–17th cent.), which once belonged to Lafayette.—Tramway from Verneuil to *Melun*, see p. 358.

For the continuation of the railway to Troyes, Belfort, etc., see the *Blue Guide to North-Eastern France*.

39. FROM PARIS TO MEAUX.

Railway, 28 m. (45 km.) from the Gare de l'Est (Pl. B 76, *E*) in ¾–1¼ hr. (15 fr. 65, 10 fr. 55, 6 fr. 90 c.).

Road (Rte. Nat. 3), 23½ m. (38 km.). We quit Paris by the Porte Jean-Jaurès (Pl. M 95) and Pantin.—3½ m. *Bondy*.—6½ m. *Livry* (see below).—10 m. *Villeparisis* (p. 375).—14¼ m. (23 km.) *Claye-Souilly* (Hôt. du Cheval-Blanc).—23½ m. (38 km.) **Meaux** (p. 372).

For visiting the scenes of the first battle of the Marne the best headquarters are Meaux (p. 372) and Nanteuil-le-Haudouin (p. 376), from which brief indications of itineraries (road routes) are given. For the second battlefield of the Marne, Château-Thierry (see the *Blue Guide to North-Eastern France*) is the only centre of importance.

Autocar tours of the battlefield are arranged by the tourist offices in Paris, and cars may be hired at the chief towns in the district at the rate of c. 3 fr. per km. For the detailed history and topography of the battlefields, see the *Blue Guide to North-Eastern France*.

1½ m. *Est-Ceinture*.—3 m. *Pantin* (38,975 inhab.) is an industrial suburb with large government match and tobacco factories.—5½ m. *Noisy-le-Sec*, junction for Verneuil-l'Etang, etc. (p. 369), and the Grande-Ceinture.—6¾ m. *Bondy*. The *Forêt de Bondy*, once the haunt of highwaymen, is now mostly cut up for building but still affords some pleasant walks.

A branch-line diverges at Bondy, viâ (2½ m.) *Gargan* (branch to Aulnay-sous-Bois, p. 375, 2½ m.), for (3¾ m.) *Livry*, where Mme de Sévigné wrote many of her letters in an Augustinian abbey, founded in the 12th cent. and partly destroyed at the Revolution.

8 m. *Le Raincy-Villemomble*. *Le Raincy* (10,800 inhab.) is a modern villa-suburb built on a park of a former château of the Orléans family. The ferro-concrete church commemorates the 'Jour des Taxis' (Sept. 8th, 1914) when 11,000 men in taxis reinforced Gen. Maunoury's army on the Marne.

Tramway 112 hence crosses the *Forêt de Bondy* to (3 m.) the summer-resort of *Montfermeil*, where Valjean (in 'Les Misérables') rescued Cosette from the cruel guardianship of Thénardier. Tramway 118 from Le Raincy to *Paris* (Place de la République) viâ *Rosny* and *Fontenay*; 21 from Le Raincy (Hôt. de Ville) to *Paris* (Opéra), viâ Bondy and Pantin. See Appx. pp. 6, 8.

9¼ m. *Gagny*.—11¾ m. *Chelles* (Hôt. de la Gare; du Lion d'Or) has a church possessing several interesting reliquaries. A Merovingian palace which stood here in the 6th cent. was

the scene of the crimes of Queen Fredegonde, and the Pierre de Chilpéric, a 13th cent. column about 200 yds. from the railway bridge, marks the traditional spot where her husband Chilperic I was murdered at her instigation in 584. Of the once famous abbey, founded at Chelles in 660 by Queen St. Bathilde, nothing remains.—At *Champs*, 2½ m. S. (omnibus), is a fine 18th cent. château occupied about 1757 by Mme de Pompadour.

17½ m. (28 km.) **Lagny** (*Hôt. du Pont-de-Fer*; *Bellevue*) is the ancient Latiniacum. The town (6183 inhab.) and the station, which is at *Thorigny*, are on opposite banks of the Marne. The church of *St-Pierre*, the choir of an unfinished abbey-church of the 13–14th cent., contains several fine tombs. Of the abbey there remains a large 17th cent. building now used as the *Hôtel de Ville*. Other objects of interest are a 13th cent. fountain, the ruined 15th cent. church of St-Furcy, and a 14th cent. archway.

About 4½ m. S. of Lagny (omnibus) is *Ferrières* (p. 369), on the way to which we pass (1½ m.) *Gouvernes*, with 16th cent. glass in the church, and (1¾ m.) *Guermantes*, with a 17th cent. château and one of Le Nôtre's parks.

A steam-tramway (11¾ m. in 55 min.) runs S.W. from Lagny to *Mortcerf*, on the Coulommiers line, passing (7½ m.) *Villeneuve-le-Comte* (Hôt. de la Gare), on the edge of the beautiful *Forêt de Crécy*, with a fine 13th cent. church. This was the region where the British army halted on Sept. 4–5th, 1914, at the end of its retreat from Mons. After a few hours of rest and reorganization it faced to the E. and began the advance on the Marne.

Beyond Lagny we cross the Marne and, beyond a tunnel, emerge into the charming valley at the confluence of the Marne and Grand-Morin.—23 m. *Esbly* (Hôt. de la Marine).

From Esbly to Crécy, 6¼ m. (10 km.), railway in 25 minutes.—We cross the *Canal de Chalifert* and ascend the beautiful *Valley of the Grand-Morin, the scene of the British advance at the outset of the battle of the Marne. At (1¼ m.) *Montry-Condé* is the fine *Château des Hautes-Maisons* (adm. on application to M. Humbert de Reilhac), rebuilt in 1885 and containing artistic and historical collections. Here, on Sept. 18th, took place the first of the series of interviews between Bismarck and Jules Favre in 1870.—2½ m. *Couilly-St-Germain*. *Pont-aux-Dames*, ¾ m. S.E., owes its name to the Bernardine nunnery to which Mme du Barry was banished on the death of Louis XV. Here is situated the *Maison des Comédiens* (adm. 1 fr. on Sun. and Thurs., 2–5), a convalescent home for actors, founded in 1903 on the initiative of the elder Coquelin (d. 1909). In the park are Coquelin's tomb, an open-air theatre (occasional performances by the actors of the Théâtre-Français), and a statue of Coquelin in the part of Scapin by A. Mercié. On the hill to the N. of the station is *Huiry*, familiar to readers of Mildred Aldrich's 'A Hill-Top on the Marne.'—5½ m. *Villiers-Montbarbin* is the station for *Villiers-sur-Morin* (Hôt. de Picardie), a charming village which owes its fame to Jules Grenier (d. 1888), the writer, and Amédée Servin (d. 1884), the landscape-painter. The Auberge du Pont-de-Villiers, near the station, contains a picture-gallery.—6¼ m. **Crécy-en-Brie** (*Hôt. de l'Ours*; *des Familles*), a picturesque little town with numerous mills, retains ten of the fifty-six towers that once defended it. Jean Camus (1699–1768), the mathematician, was born in the Rue du Barrois (tablet). *La Chapelle-sur-Crécy*, ¾ m. E., has a fine church of the 13–14th cent., with a beautiful triforium, a series of curious masks in the choir, a font of 1531, and a Renaissance stone group of the Holy Trinity.

Beyond Esbly we cross the Grand-Morin and the Marne.

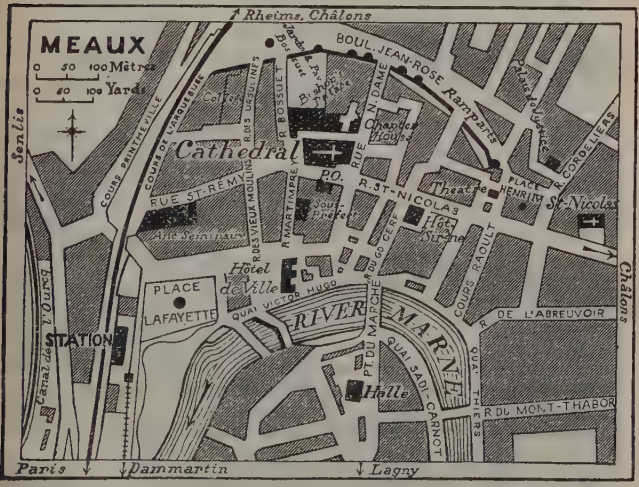
28 m. (45 km.) **MEAUX** (*Buffet*; *Hôt. de la Sirène*, R. 15 fr.; *du Duc d'Aquitaine*, R. 10, D. 12 fr.; Syndicat d'Initiative at the Hôtel de Ville), a town of 13,000 inhab., the centre of the fruitful 'Pays Meldois,' is mainly built round a loop of the Marne, within which lies the quarter of the Marché. This town is the most convenient centre from which to visit the theatre of the first battle of the Marne.

History. Originally a stronghold of the Meldi, a Gallic tribe, Meaux was later the capital of the Haute-Brie. During the revolt of the Jacquerie (1358) nine thousand peasants were massacred here and the town was sacked. In the 15th cent. it was twice besieged by the English. The chief ornament of the bishopric was Bossuet (1627–1704; bishop from 1681), the 'Eagle of Meaux.' —During the Battle of the Marne (1914), the retreating British army blew up the bridges (Sept. 3rd). Von Kluck's advanced patrols entered the town two days later, only to retire in the afternoon on the appearance of Gen. Maunoury's advancing force. With the gaining of the Ourcq line by Maunoury and the passage of the Marne by the British, Meaux was freed from immediate danger. For the later progress of the battle, see the *Blue Guide to North-Eastern France*. In the course of the engagements in the neighbourhood the town received a few shells, which caused no great damage; in 1918 it was several times bombarded.

From the station we cross the Place Lafayette, which is adjoined by the Promenade des Trinitaires, and reach the bank of the Marne, where our attention is at once caught by a line of old **Mills*, of timber-work, brick, or slate, some built in the river on piles and dating from the 16th century. Two of the arches of the old bridge were destroyed by the British in the retreat from Mons (Sept. 3rd, 1914), and the mills which lined it were burned down in 1920. Adjoining the quay is the *Hôtel de Ville*, with a fine library (Sun. 9–12 and Thurs. 1–4; closed in Aug.), including a 14th cent. MS. of the 'Roman de la Rose' and autographs of Bossuet.

The Rue Martimprey leads to the ***Cathedral**, dedicated to St. Stephen, a beautiful but weather-worn structure of the 12–16th centuries. The flamboyant W. front, with its triple portal, is imposing, though it lacks a S. tower. Its statues have been destroyed, but the bas-reliefs in the tympana of the doors and the quaint gargoyles still remain. The N. portal (13th cent.) has a good 12th cent. statue of St. Stephen and bas-reliefs illustrating his life. The S. portal (13th cent.) resembles the S. portal of Notre-Dame at Paris. The Porte Maugarni, in the choir, dates from the 15th century. Visitors may ascend the N. tower (230 ft. high). —The Interior is harmonious and very airy in its general effect, in spite of the shortness of the nave. Bossuet is buried in the choir, and in the N. nave aisle is his monument, by Ernest Dubois (1907), with figures of Turenne, Mlle de Lavallière, and Queen Henrietta Maria on the pedestal. The pulpit from which the great orator used to preach has been reconstructed, but retains some of the original panels. The organ (1627) rests on a beautiful arcade of the 15th century.

To the N. of the cathedral is the old *Bishop's Palace*, comprising various buildings of the 15–17th cent., now used as the *Museum*, with interesting collections of inscriptions, sculptures, paintings, and furniture. On the ground-floor is a chapel of the 12th century. The Chambre du Roi, on the first floor, was occupied at various times by Bossuet, Louis XVI, and Napoleon. The Chambre de la Reine, probably Bossuet's library, was used by Marie Antoinette. In the garden is a pavilion known as the 'Cabinet de Bossuet,' where many of his sermons were composed. The *Vieux-Chapitre* or Old Chapter House, to the N. of the apse of the



cathedral, is a valuable example of 13th cent. domestic architecture (restored 1923), with a covered exterior staircase (15th cent. woodwork). The well-preserved mediæval *Ramparts* of Meaux incorporate large sections of Roman work.

Battlefields of the Marne. A very circuitous steam-tramway runs to (18¾ m.) *Dammartin-en-Goële* (p. 375), crossing the battlefield N. and N.W. of the town, viâ (6¼ m.) *Monthyon* and (9 m.) *St-Soupplets* (p. 376); this is the field particularly of Maunoury's flank attack upon Von Kluck (Sept. 5–10th, 1914).—The region of the British advance of Sept. 6–9th, 1914, lies E. and S.E. of the town; it may be reached by following the main road S. (omnibus) to (10 m.) *Crécy-en-Brie* (p. 371) and (15 m.) *Coulommiers* (Hôt. de l'Ours; see the *Blue Guide to North-Eastern France*).

To visit the most interesting battlefield N.E. of Meaux, where Maunoury's army struggled to gain the line of the river Ourcq, we leave Meaux on the E. by the Rue du Faubourg-St-Nicolas and turn to the left at the octroi. 4 m. *Vareddes*, enclosed by the Marne and the Ourcq canal, saw three days' desperate

fighting, centring in Hill 139, to the W., a good view-point. Crossing the canal we continue N. to (6½ m.) *Etrépilly*, with a monument " to the memory of the soldiers of the Army of Paris." The Germans burned their dead in this neighbourhood. We return S.W. to (9½ m.) *Barcy* (monument), and thence W. to (12 m.) *Monthyon* (steam-tramway, see above). The return road to Meaux leads through (15 m.) *Penchard* (monument), from which a detour may be made viâ (17 m.) *Neufmoutiers* (large grave and monument). The road thence to *Meaux* completes a round of c. 20 m.

For the continuation of the railway to *La Ferté-sous-Jouarre*, *Château-Thierry*, and *Reims*, see the *Blue Guide to North-Eastern France*.

40. FROM PARIS TO COMPIÈGNE. PIERREFONDS.

A. Viâ Chantilly.

Railway, 52 m. (84 km.) from the Gare du Nord (Pl. M 67, *E*) in 1–1½ hr. (29 fr. 20, 19 fr. 70, 12 fr. 85 c.).

Road. A. Viâ Chantilly, 46½ m. (75 km.). To (21 m.) *Chantilly*, see p. 383. Beyond Chantilly we turn to the right for (29 m.) *Senlis* (p. 396), where we join the direct road, see below.

B. Direct viâ Senlis, 43 m. (69 km.). We quit Paris by the Porte de la Villette (Pl. M 88) and *Le Bourget* (Rte. Nat. 17).—7 m. *Vaudherland*.—10 m. (16 km.) *Louvres* (p. 383).—14½ m. (23 km.) *Survilliers* (p. 383).—16⅜ m.. (27 km.) *La Chapelle-en-Serval* (left for Chantilly).—19¼ m. *Pontarmé*.—23 m. (37 km.) **Senlis** (p. 396). About ½ m. beyond the railway we bear to the right by Rte. Nat. 32.—33½ m. (54 km.) *Verberie* (p. 377).—43 m. (69 km.) **Compiègne** (p. 377).

To (25½ m.) *Chantilly*, see p. 383.—We cross the Oise and the Thérain.—31½ m. (51 km.) **Creil** (*Buffet*; *Hôt. du Chemin-de-Fer*, L. 12 fr.), a town (10,215 inhab.) with large railway workshops, is one of the most important railway junctions in N. France. The church of St-Médard is of the 12–15th cent., but even more interesting is the church of *Nogent-sur-Oise* (1½ m. N.), partly of the 11th cent., and notable for its choir rebuilt by St-Louis. The curious column in front commemorates a halt of Queen Bathilde on her way to the abbey of Chelles (p. 371).

The road and railway descending the Oise valley to (13½ m.) *Persan-Beaumont* (p. 405) pass (4½ m.) *St-Leu-d'Esserent*, with one of the most beautiful primitive Gothic *Churches in France.

Beyond Creil we ascend the Oise.—33 m. *Villers-St-Paul* and (35 m.) *Rieux* likewise have curious churches.—38½ m. **Pont-Ste-Maxence** (*Hôt. du Lion-d'Or*; *du Commerce*) takes its name from a bridge on sixteen twin piers, built by Perronet in 1774–85 and seriously damaged in 1914. On the Verberie road, E. of the town, are the extensive remains of the *Abbaye du Moncel* (14th and 17th cent.), whose church was destroyed in 1795.—45 m. *Longueil-Ste-Marie* has another station on the line from Crépy to Estrées-St-Denis (see p. 377).—At (46½ m.) *Le Meux* the line from Crépy to Compiègne (p. 377) comes in on the right.—52 m. (84 km.) **Compiègne**, see p. 377.

B. Viâ Crépy-en-Valois.

RAILWAY, 59½ m. (96 km.), from the Gare du Nord in 3 hrs. Carriages are changed at Crépy.

ROAD, viâ Pierrefonds, 59 m. (95 km.), an interesting alternative to the direct route.—To (14¼ m.) *Survilliers*, where we turn to the right, see p. 374.—18¼ m. *Mortefontaine* (p. 383), beyond which a detour should be made to the right to visit (22½ m.) *Ermenonville* and (24¼ m.) *Châalis* (p. 376).—26¾ m. *Fontaine*, beyond which we turn to the right for (34 m., 54 km.) *Nanteuil-le-Haudouin* (p. 376). —41 m. (66 km.) **Crépy-en-Valois** (p. 376).—45½ m. *Morienval* (p. 382).—50½ m. (81 km.) **Pierrefonds** (p. 381).—59 m. (95 km.) **Compiègne** (p. 377).

4¼ m. *Aubervilliers-La Courneuve*. We pass under the Grande-Ceinture.—6¼ m. *Le Bourget-Drancy*. **Le Bourget** (l.) was the scene of fierce fighting on Oct. 28–30th and again on Dec. 21st, 1870. In the Place de la Mairie is the Monument de l'Epée Brisée, and in the cemetery is a pyramid in memory of the fallen Germans. Numerous battle-relics are kept in the church, where the reserves made a heroic resistance to vastly superior forces. The adjoining aerodrome is the terminus of the Paris–London Air Service (tramway 52 to Paris, see Appx., p. 7).—The church of (7½ m.) *Blanc-Mesnil* was destroyed by a long-distance shell on Mar. 25th, 1918, when 7 persons were killed.—9¼ m. *Aulnay-sous-Bois* is connected by branch-line with Bondy (p. 370). The line then runs close to the Canal de l'Ourcq for some distance.—11¼ m. *Sevran-Livry*. On the right extends the forest of Bondy (p. 370).—At (14¼ m.) *Villeparisis* is a house once occupied by Balzac.—16¾ m. *Mitry-Claye*, with a striking 16th cent. church.

Mitry, where the arrival of the German advance-guard was reported on Sept. 4th, 1914, marks the limit of the enemy's advance on Paris. Cavalry patrols were, however, signalled within 12 m. of the city, N.W. of this point.

We cross the Biberonne and reach the line from which the Germans were thrown back in the Battle of the Marne.—19¾ m. *Thieux-Nantouillet*. *Nantouillet* (r.) has the interesting ruins of a 16th cent. château built by Card. Duprat, chancellor under Francis I (adm. daily), and a church with a beautiful Renaissance portal.

21⅜ m. (35 km.) *Dammartin-Juilly-St-Mard*, station for (1¾ m. N.W.; steam-tramway) **Dammartin-en-Goële** (*Hôt. du Chemin-de-Fer*), a picturesque town (1312 inhab.) on the crest of a hill (555 ft.), commanding a wide view of the plateau of Goële. The church of *St-Jean*, rebuilt in 1902, has preserved the porch and various other features of the original 13th cent. church. In *Notre-Dame*, dating from 1480, is the beautiful founder's *Tomb of Antoine de Chabannes (d. 1488), companion-in-arms of Joan of Arc. British G.H.Q. beat a somewhat adventurous retreat from here on Sept. 1st, 1914.

About ¼ m. S. of the station is the *Collège de Juilly*, a school (250–300 boys) founded by the Oratorians in 1638, which numbers among its eminent pupils

Marshal Villars, Montesquieu, the Duke of Berwick, D'Artagnan, Adm. Dupetit-Thouars, Berryer, etc.

Near *Le Mesnil-Amelot*, S.W. of Dammartin, Gen. Maunoury's army was concentrated in Sept. 1914, in order to protect the approaches to Paris. The German army under Von Kluck, which by Sept. 3rd had reached the line Creil–Senlis–Nanteuil-le-Haudouin, checked its march direct on Paris and diverged to the S.E. in order to continue its outflanking movement, presenting towards Dammartin a defensive flank. On Sept. 5th, while Von Kluck's main body was moving on Meaux and Coulommiers, Maunoury attacked his W. flank at *St-Soupplets* (p. 373), 7½ m. E. of Dammartin.

Steam-tramway from Dammartin to *Meaux*, see p. 373.

26¾ m. *Le Plessis-Belleville.*

About 3¾ m. N.W. (omnibus 3 fr.; hotel motor meets trains) is **Ermenonville** (*Hôt. de l'Ermitage*, R. 15, L. 18 fr.; *de la Croix-d'Or*; *du Château*), a village on the outskirts of the romantic *Forêt d'Ermenonville*. A monument (1908) in the village commemorates Jean Jacques Rousseau, who died here in 1778, at the château of M. de Girardin, now the property of Prince Radziwill (no adm.). The park, however, laid out in the 'sentimental' style of the 18th cent., with temples, inscriptions on rocks, grottoes, etc., is open on Sun., Thurs., and holidays, and on other days on application to the concierge; on the Ile des Peupliers (no adm.) is the Tomb of Rousseau, whose remains were removed to the Pantheon in 1794.

About 1¾ m. N. of Ermenonville, on the road to Senlis (8¾ m.; p. 396), is the domain of **Châalis,** once a wealthy and famous Cistercian abbey, founded in 1136, suppressed in 1785, and sold at the Revolution. Tasso paid a visit here in 1570. In 1912 the property was bequeathed to the Institut de France by Mme Nélie André (p. 289), together with her admirable art collections (adm. on Thurs. 2 fr., and Sun., 1 fr., 1–5 or 6 from Apr. 1st to Oct. 15th). Of the ruined 13th cent. *Church* the sole relic is the N. transept. The pretty *Prior's Chapel*, dating from the second half of the 13th cent. and restored in the 19th, contains 16th cent. paintings ascribed to Primaticcio and the tomb of Mme André. The *Park* was laid out by Prince Joachim Murat in 1875–80. The *Musée Lapidaire* contains fragments of architectural sculpture (mostly 15–16th cent.). The château, the former abbey buildings, is devoted to the *Musée Jacquemart-André*, a valuable collection of French and Italian works of art from the middle ages down to the end of the 18th cent., including paintings, sculptures, terracottas, tapestries, etc. (comp. p. 289; descriptive notice by the curator, M. Louis Gillet; 2 fr.).—The *Désert d'Ermenonville* (adm. on Thurs. only), with its memories of Rousseau, one of the most romantic parts of the forest, lies 1 m. from the château.

30½ m. *Nanteuil-le-Haudouin*, a town of 1349 inhab., at the intersection of several roads, was in Sept. 1914 the W. pivot of the Allied advance in the Battle of the Marne, when the villages to the E. suffered severely in the fight.

At (34¾ m.) *Ormoy-Villers* a branch-line diverges (r.) for *Mareuil-sur-Ourcq* (14 m.).

38 m. (61 km.) **Crépy-en-Valois** (*Hôt. des Trois-Pigeons*; *de la Gare*), a picturesque old town (4551 inhab.), was in mediæval times the capital of Valois, an appanage of a branch of the royal family. On the valley side a part of the old walls has survived. Crépy suffered severely during the Hundred Years' War, in 1431 it was sacked by the English, and in 1814 withstood a Prussian attack. On Sept. 1st, 1914, it was occupied by the Germans on their way to Senlis.—The town, which contains some picturesque old houses and two interesting churches, is entered by the *Porte de Paris* (18th cent.). *St-Denis* has a Romanesque nave, a graceful 15th cent. choir, and a modern steeple. *St-Thomas*, formerly collegiate, was

begun in 1180 and is dedicated to St. Thomas Becket; it has preserved its 13th cent. façade and a tower with a 15th cent. stone spire. The scanty remains of the Castle of the Valois are of little interest.

From Crépy-en-Valois to *Senlis*, see p. 398; for the continuation of the main line to *Villers-Cotterets*, *Soissons*, etc., see the *Blue Guide to North-Eastern France*.

45 m. *Orrouy-Glaignes*. *Glaignes*, 1 m. S., has a late Romanesque church (1220). *Orrouy*, c. 1½ m. N.E., has a church of the 13–14th cent., with Romanesque windows in the tower and good Renaissance stained glass. At *Champlieu*, a hamlet on the verge of the Forest of Compiègne, c. 1½ m. N.W. of Orrouy, considerable Gallo-Roman remains were found in 1860 on the supposed site of Rotomagus or Ratumacos, which seems to have been the chief town of the Sylvanectes before Senlis. The keeper of the ruins is generally on the spot in summer from 1 to 5 p.m. (but enquire at Orrouy). Visitors are shown the temple (2nd cent. ?), the theatre (3rd cent.), and the thermæ (2nd cent.), with a well-preserved hypocaust. —47½ m. *Béthisy-St-Pierre* has an interesting church (12–15th cent.).—49 m. *Verberie*. The village, 1¼ m. from the station (omn.), was once a residence of the Carlovingian kings, who have, however, left no traces of interest. In the church (13–15th cent.) is a 15th cent. Madonna. A branch-line diverges here for Longueil (p. 374; 2½ m.) and Estrées-St-Denis (for Montdidier, Amiens), see the *Blue Guide to North-Eastern France*.—At (54 m.) *Le Meux* we join the main line from Paris (p. 374).

59½ m. (96 km.) **COMPIÈGNE** (*Buffet*; 17,046 inhab.), an ancient town on the Oise, famous for its historic associations with the French kings, is visited for its château, its park, and its forest. It was bombarded in 1918, but most of the older buildings escaped serious injury.

Hotels. *Du Rond Royal (beyond Pl. C 2) Av. Thiers, close to the forest, in summer only; Palace (Pl. b; C 2), facing the palace, R. or D. 25 fr.; de la Cloche (Pl. c; B 2), Place de l'Hôtel-de-Ville, R. 12, D. 14 fr.; de Flandre (Pl. d; A 2), 2 Rue d'Amiens, R. or D. 10 fr.; de France (Pl. e; B 2), 17 Rue Eugène-Floquet.—Pension Robelin, 14 Rue d'Ulm (Pl. B 1).

Post Office (Pl. B 3), Rue Napoléon.—Syndicat d'Initiative at the Hôtel de Ville.

Motor Coaches leave Compiègne station at 2 p.m. for *Rethondes* and *Pierrefonds* (15 fr. 25 c. return); service from Paris to Compiègne and Pierrefonds on the 1st and 3rd Sun. of the summer months (75 fr.).

English Church. *St. Andrew's* (Pl. C 2), Av. Thiers.

Race Course (6 meetings annually) and Golf Course (9 holes), beyond the Petit-Parc.

History. Compiègne, the *Compendium* of Latin chronicles, so called from its position on the 'short cut' between Beauvais and Soissons, was afterwards a country-seat of the Frankish kings and the site of the Benedictine monastery of St-Corneille. In 1430 Joan of Arc, leading a sortie from the town, was captured by the Burgundians, who sold her to the English. The Treaty of Compiègne (between Richelieu and the Dutch; 1624) and other treaties were signed in the château or palace, which was a favourite residence of the French monarchs.

Here Marie-Antoinette was received by Louis XVI in 1770, and Marie-Louise by Napoleon I in 1809.—During the retreat from Mons in 1914 the Germans, pressing the British rearguard, occupied the town on Sept. 1st, but retired before the Allied advance of Sept. 12th. In March-June 1918 Compiègne was again threatened, and the battle of the Matz brought the enemy almost to its gates. in Nov. 1918 the Armistice was signed at Rethondes (p. 381), 4½ m. E.

From the station we descend to the new bridge over the Oise, replacing the old town-bridge which was blown up by British sappers on Aug. 31st, 1914. A tablet on No. 5 in the Marché-aux-Fourrages, at the near end of the bridge, approximately marks the spot where Joan of Arc was captured. From the farther end the Rue de Solférino, with a timbered house at No. 13, leads to the Place de l'Hôtel-de-Ville, the principal square, in which stands a bronze statue of the heroine, by Leroux (1880). The graceful façade of the **Hôtel de Ville** (1502–10) is decorated by modern statues; the tall belfry contains a bell cast in 1303 and a 16th cent. clock which sets in motion, every ¼ hr., three wooden figures known as 'Picantins.' In the interior is the *Musée Vivenel* (10–12, 2–4 or 5; apply to the concierge), interesting as a representative epitome of the applied arts, and containing also a few drawings by old masters. The short Rue Magenta leads to the 13–15th cent. church of *St-Jacques*, noteworthy for its lofty bell-tower (160 ft.) with a Renaissance lantern; and thence we follow the Rue Mounier or Rue Henri de Séroux in order to reach the vast Place du Palais, which contrasts oddly with the provincial character of the town.

The ***Château** or *Palace* of Compiègne, nearly 5 acres in extent, designed by Gabriel under Louis XV and restored by Napoleon I, is an example of the French neo-classic decadence, imposing in its mass-effect, but unattractive in its extreme bareness and sobriety. The façade towards the Place du Palais is agreeably relieved by the graceful portico and columns of the main courtyard; the façade giving upon the terrace and the park is 114 yds. in length. The interior, partly occupied since the War by the Ministère des Régions Libérées, contains a famous collection of *Tapestries, many paintings and sculptures, and handsomely decorated suites of apartments. Most of the Empire furniture installed by Napoleon I has been preserved, and various souvenirs of that emperor are shown, the fire which devastated the emperor's bedroom in 1919 having spared most of the furniture. The Palace is open daily, 10–12 and 1–5; in winter (Oct.–Apr.), 11–12 and 1–4; adm. 2 fr., Thurs. afternoon and Sun. free. Visitors are conducted round in parties by a guardian.

We cross the courtyard and enter the vestibule, or Salle des Colonnes, which contains statuary and a collection of old coaches, sledges, and other vehicles. The Grand Staircase leads to the Salle des Gardes, the oldest part of the building,

St Quentin
Chauny Soissons
Soissons
Rue du 1er Canal
Basse Ancien Rempart
Allée
Porte
Entrée
PETIT PARC
Kiosque de Musique
CHÂTEAU
Théâtre du Château
Infanterie
Othenin
Entrée
Jardin Anglais
Hippodrome et Tennis
Caserne
Théâtre
Collège
PLACE DU PALAIS
Ave Royale
Sous Préfect.
St André
GARE
Rue de la Gare
Rue d'Amiens
Rue Pierre Sauvage
Palais de Justice
Hôtel de Ville
Musée
St Jacques
Dépôt d'étalons
Rue de Pierrefonds
MARCHÉ AUX FOURRAGES
Rue Solferino
Rue Magenta
Rue Carnot
St Antoine
Rue du Pâtis
Rue des Bouchers
Rue Vivien
Rue Thiers
Rue du Martoi
Rue du Port à Tilleuls
Abattoir
HÔPITAL
Rue des Sablons
Ch.le N. Dame de Bon Secours
Rue de Paris
COMPIÈGNE
Mètres
0 200
Scale of Yards
0 200
St Germain
Senlis, Paris
L. Hermann, del.

where we await the guardian.—From the right-hand end of this room we enter the Ante-Chapel, with Flemish tapestries (Story of Coriolanus), beyond which a gallery overlooks the CHAPEL, where the marriage of Leopold I, King of the Belgians, and Princess Louise-Marie of Orleans was celebrated in 1832. We turn to the left into the APPARTEMENTS DES MARÉCHAUX, a series of rooms hung with an incomparable collection of Gobelins *Tapestries (Story of Esther, after *F. de Troy*; Story of Jason, after *Audran* and *Amédée Vanloo*); one of the rooms contains furniture which belonged to Napoleon; another is a reconstitution of Josephine's writing-room; and most of the furniture is upholstered in Beauvais tapestry. We return by a parallel corridor hung with an interesting series of paintings (Story of Don Quixote), by *C. Coypel* (1694–1752), and enter the GALERIE DES FÊTES, constructed by Napoleon I and decorated in white and gold. It contains a painting of the Emperor, by *Gros*, and statues of his mother, Laetitia Bonaparte (copied from Canova), and of himself in Roman costume. Traces of the bombardment of 1918 are still apparent. Passing through the Galerie des Cerfs (hunting scenes) we reach a room hung with fine Aubusson *Tapestries, by *Boucher* and *Dumont* (Chinese designs). Beyond the Salon des Fleurs is the Dining-Room of the Prince Imperial (son of Napoleon III and Eugénie, killed in Zululand in 1879), on the left of which are the PETITS APPARTEMENTS DU PRINCE IMPÉRIAL (shown on request by the guardian), containing a statue of the prince with his favourite dog, and souvenirs of his childhood, including a set of table ornaments in tartan presented by Queen Victoria. We return to the Dining-Room and enter the STATE APARTMENTS, decorated in the style of the Second Empire. Beyond the *Salon des Dames d'Honneur* is the *Bedroom of Marie-Louise*, with a circular dressing-room adjoining. The *Salle de Musique* has good tapestries and paintings by Girodet, and the *Library* is the former study of Napoleon I (ceiling by Girodet; desk and draughtsmen of the Emperor). We pass successively through the *Bedroom of Napoleon I* (damaged by fire in 1919), the *Salle des Ministres*, the *Salle de Famille* (view of the main avenue of the park), and the *Salle des Aides-de-Camp*, and enter the *Dining-Room*, the table in which, once carried in the Imperial baggage-train, was used by Napoleon on his campaigns. The grisaille mural decorations are remarkably successful in their imitation of relief. The visit ends once again in the Salle des Gardes.

Visitors who so desire may mount to the SECOND FLOOR, where rooms contain an interesting series of sketches of beasts, birds, and still life by *A. F. Desportes* (1661–1743), the painter of animals, as well as a miscellaneous collection of paintings of the Dutch and Italian schools.

The ***Park**, as viewed from the terrace of the château, forms a lovely wooded expanse, through which a single broad avenue, pierced by order of Napoleon,

leads into the heart of the forest. A trellis-walk on the N. side of this was constructed for Marie-Louise to remind her of one at Schönbrunn. The *Petit-Parc*, immediately below the terrace, consists of an elegant formal garden adorned with statuary; and the *Grand-Parc* (no adm.) is preserved for presidential shooting-parties, etc.

From the Place du Palais the Rue d'Ulm leads E. to the *Porte Chapelle*, built in 1552 by Philibert Delorme, architect of the Tuileries.—Many of the interesting old mansions to the W. of the Place de l'Hôtel-de-Ville were destroyed in 1918, and the quarter is now somewhat featureless. The church of *St-Antoine* is a plain Gothic building (13–16th cent.) with good gargoyles, a florid portal, and a raised choir. The old *Hôtel-Dieu*, in the Rue Jeanne-d'Arc, was founded by St. Louis and has a 13th cent. façade of some character. At the corner of the Rue d'Austerlitz is a fragment of a 12th cent. keep known as the *Tour de Jeanne-d'Arc* (now a garage).

The Forest of Compiègne (55 sq. m.) which extends to the S. and S.E. of the town, is one of the strategic defences of Paris and perhaps the most beautiful woodland tract in N. France. Among the view-points are the *Beaux-Monts* (456 ft.), 3 m. E., and the *Mont St-Pierre* (467 ft.), with a Roman camp and the ruins of an abbey, 6 m. E.S.E. Many of the straight hunting-paths and avenues were pierced by Louis XIV and Louis XV. The direction of Compiègne is indicated in red on all guide-posts within the forest.—To the N.E. of Compiègne is the *Forest of Laigue* (15 sq. m.), where the German advance was checked in June 1918.

C. From Compiègne to Pierrefonds.

Railway to *Pierrefonds*, 10½ m. (17 km.) in ½ hr. (7 fr. 65, 5 fr. 15, 3 fr. 35 c.). Direct Road through the forest, 8½ m. (14 km.).—The detour by the Crépy-en-Valois road to visit (5 m.) the lake and abbey ruins of *Ste-Périne* and (6½ m.) *St-Jean-aux-Bois*, with a charming little 12th cent. church, is only 1½ m. longer.

The railway crosses the Oise above Compiègne and ascends the valley of the Aisne (left bank). On the right are the Beaux-Monts (see above) and the *Mont du Tremble*.—Near (4¼ m.) **Rethondes**, junction for Soissons, is the railway-siding where the German plenipotentiaries presented themselves on Nov. 8th, 1918, at Marshal Foch's train, to sue for an armistice. They passed the previous night in the château of *Francport*, 2 m. N.W. The Armistice was signed at the Carrefour de l'Armistice, between Francport and the Soissons road, at 5 a.m. on Nov. 11th, 1918, and hostilities were ordered to cease on the whole front at 11 a.m.—6¾ m. *Vieux-Moulin*, in a valley within the forest, is frequented by artists. We skirt the Mont St-Pierre (l.; see above).

10½ m. (17 km.) **PIERREFONDS** (*Hôt. des Bains; des Ruines; des Etrangers; de l'Enfer*), at the S.E. extremity of the forest of Compiègne, is an attractive little town (1786 inhab.) much visited in summer. It has a thermal establishment (chalybeate and sulphur springs; June–Sept.) and a pretty lake (boating). The church has a Romanesque crypt of 1060 (no adm.), a 12–14th cent. choir joined to a double nave of later date, and a tower of 1552.

The imposing feudal ***Castle**, situated on a height W. of the town, ranks as the most perfect example of mediæval military architecture in France, and its restoration is regarded as one of the chief achievements of Viollet-le-Duc, some of whose methods, however, have not escaped criticism. Built in the form of an irregular pentagon enclosing a central court, the castle is strengthened by tall and massive towers at the angles and in the middle of each side, while two rampart walks, one above the other, are carried round the top of the walls. The entrance is on the S.W. side. Visitors are admitted daily from 10 to 5 in summer, 12 to 4 in winter; adm. 1 fr., free on Thurs. afternoon and Sun.

The castle, built in 1390–1405, by Louis I of Orleans (the ambitious brother of Charles VI), a bronze statue of whom (by Frémiet) stands in the central court, was dismantled by Richelieu in 1617. It was sold at the Revolution, but Napoleon I repurchased it for the State; and in 1858 its complete restoration was begun by Viollet-le-Duc at the expense of Napoleon III.

The courtyard is flanked on the left by the Salle des Gardes, with the Salle des Preuses (see below) above it; at the end are domestic offices below the unfinished quarters of the garrison; and on the right is the Gothic *Chapel*, with a noteworthy portal, particularly well restored by Viollet-le-Duc, whose statue, with the attributes of St. James, is seen on the pillar. In the S. angle rises the strong KEEP or *Donjon*, the residence of the feudal lord, the interior of which is shown by the custodian (gratuity usual). On the ground floor of the keep are the kitchens; on the first floor are the hall, with a fine chimney-piece, and the lord's bedroom, decorated with modern frescoes depicting the life of a mediæval knight; and on the second floor is the so-called *Hall of the Knights of the Round Table*. A narrow staircase ascends to the crowning turret of the keep (view).—From the first floor we next proceed to the *Salle des Armures*, the vestibule to the long *Salle des Neuf Preuses*. At the entrance to the latter are painted statues of Charlemagne, Roland, Turpin, William of Orange, and Oliver de Clisson. Opposite, on the monumental chimney-piece, are statues of the Nine Preuses (or 'doughty ladies') of chivalric romance: Semiramis, Deifemme, Lampedo, Hippolyta, Deisilla, Thomyris, Tanqua, Menelippe, and Penthesilea. From the other end of the long hall we descend to the Salle des Gardes, containing many fragments of sculptures from the original castle, and the exit.

The railway goes on to (12½ m. farther) *Villers-Cotterets*, on the main line from Soissons to Paris (see the *Blue Guide to North-Eastern France*), passing (4 m.) *Morienval*. The church, 2 m. S.W. of the station, has three Romanesque *Towers and fine Gothic vaulting of the early 12th century.

41. FROM PARIS TO CHANTILLY. SENLIS.

RAILWAY, 25½ m. (41 km.) in 35–90 min. from the Gare du Nord (Pl. M 67, *E*; 18 fr. 45, 12 fr. 45, 8 fr. 15 c.); to *Senlis*, 33½ m. (54 km.) in 1¼–2 hrs. (24 fr. 35, 16 fr. 40, 10 fr. 70 c.).—Passengers may continue the journey from Senlis to (14¼ m.; 23 km.) Crépy-en-Valois, p. 398.

ROAD to *Chantilly*, 21 m. (34 km.), Rte. Nat. 16, quitting Paris by the Porte de la Chapelle (Pl. M 68).—2½ m. *St-Denis* (p. 400).—4½ m. *Pierrefitte*.—6¾ m. (11 km.) *Sarcelles* (p. 404).—10 m. (16 km.) *Ecouen* (p. 404).—16 m. (26 km.) **Luzarches** (p. 405).—18 m. (29 km.) *Lamorlaye* (Hôt. de la Ferme de Lamorlaye).—21 m. (34 km.) **Chantilly** (see below). To *Senlis*, see p. 374.

N.B.—The Château de Chantilly is open only on Sun., Thurs., Sat., and holidays in summer. Both Château and Park are closed during race-meetings.

To (4¼ m.) *St-Denis*, see p. 400.—The railway crosses the plain of the *Ile-de-France*, a district famous for its interesting churches.—6¾ m. *Pierrefitte-Stains* is connected by tramway 11b with St-Denis and Paris (Place de la République).—9¼ m. *Villiers-le-Bel-Gonesse*. *Villiers-le-Bel*, 1¾ m. N.W. (omnibus), and *Gonesse*, 1¾ m. S.E. (omnibus), both have fine early churches. Gonesse was the birthplace of Philip Augustus (1165). From (12½ m.) *Goussainville*, the Renaissance church of which was built by Jean Bullant, an omnibus plies to (2½ m. N.W.) *Fontenay-en-Parisis*, with a 12th cent. *Church, and (4¼ m.) *Mareil-en-France*.—15 m. *Louvres*. The church of St-Justin, rebuilt in the 16th cent., has two ancient doorways. The tower of the old church of St-Rieul has a pointed vault said to date from c. 1110 and claimed as the oldest existing example of the kind.—18¾ m. *Survilliers*, with an interesting 16th cent. church.

Mortefontaine (*Hôt. de la Providence*), 4¼ m. E. (omnibus 2½ fr.) on the edge of the forest of Ermenonville, is famous for its *Park (open on Sun. and holidays). At the old *Château de Mortefontaine* (no adm.), once the property of Joseph Bonaparte, a commercial treaty was concluded in 1803 between the First Consul and the United States. The park contains the superb *Château de Vallières*, built by the Duc de Grammont in 1897.

The railway passes first through the forest of Orry and then, beyond (22¼ m.) *Orry-la-Ville-Coye* (Hôt. des Etangs, at Coye), through the forest of Coye (see p. 405). It then crosses the valley of the Thève by a viaduct (view, r., of the lake and Château de la Reine-Blanche, p. 396) and enters the forest of Chantilly.

25½ m. (41 km.) **CHANTILLY**, a quiet little town (5011 inhab.), noted for its château and superb art-collections, is also the Newmarket of France, with important race-meetings. The numerous training stables in and near the town have attracted a large English colony. Chantilly was occupied by the Germans from the 3rd to the 9th of Sept. 1914, and was from Oct. 1914 until Dec. 1916 French G.H.Q. It was subjected to numerous air-raids during the German offensive of 1918.

Hotels. *Du Grand-Condé, Av. de la Gare, formerly occupied by Gen. Joffre's staff, first-class, R. or L. 30, D. 32 fr.; Manor House, Rue du Connétable; d'Angleterre, Place de l'Hospice-Condé; des Terrasses, 10 Av. de la Gare; Modern'Hôtel, du Nord, at the station.

Restaurants. *Du Théâtre, du Château,* Rue du Connétable.

Post Office, 65 Rue du Connétable. —Syndicat d'Initiative, Av. de la Gare.

Cabs to the château 8 fr. (with one horse); motor-cab 10–15 fr. Carriages for hire at *Mauclair's,* near the church, and at *Martin's* and *Herlem's,* both in the Av. de la Gare.

Race Meetings. Three days in June, with the Prix de Diane (100,000 fr.), and the Prix du Jockey-Club (200,000 fr.), the French Derby; three days in July; and three days in September. Adm. 2 fr.; to the stands, men 30 fr., ladies 20 fr.; carriages and motors 25 fr.

Golf Course (18 holes) in the Grand-Parc, 1½ m. from Chantilly station, with a special 'halt' on the Senlis line (p. 396).

English Church, Rue des Cascades. Services on Sun. at 10.30 a.m. and 8 p.m.—**Wesleyan Chapel,** Av. de la Gare.

The route from the station to the château through the town, viâ the Av. de la Gare and Rue du Connétable, passes (l.) the Place de l'Hospice-Condé, at the farther end of which is the *Hospice* founded by the mother of the Grand Condé. A shorter and pleasanter way (25 min.) is viâ the Avenue de Laigle through the forest and past (l.) the grand-stands and the chapel of *Sainte-Croix,* one of the seven chapels erected in the 16th cent. by Madeleine of Savoy, wife of the Great Constable. From the Carrefour des Lions, at the end of the avenue, the road on the left brings us to the entrance of the château.

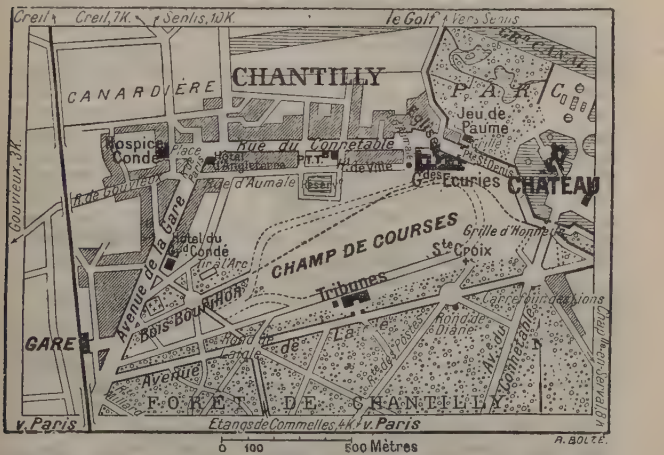
The ***Château de Chantilly,** standing in a lake stocked with carp, consists of two connected buildings, the *Petit Château* or *Capitainerie,* on the S.W., and the modern *Grand Château,* or château proper, on the N.

History. Chantilly was the property of the lords of Senlis in the 9th cent., but its real founder was Pierre d'Orgemont, Charles V's chancellor, who bought it in 1386. It passed to the Montmorency family in 1484, and to the Condés in 1632. The present Petit Château was erected about 1560 (probably by Jean Bullant) for the Constable Anne de Montmorency. The Grand Château, erected by Mansart for the Grand Condé, was described by Lord Herbert of Cherbury as "an incomparably fine residence, admired by the greatest princes of Europe." Molière's 'Les Précieuses Ridicules' was given for the first time at Chantilly in 1659. During a visit of Louis XIV in 1671, Vatel, the famous maître d'hôtel, is said to have committed suicide because the fish was late. The Grand Château was destroyed at the Revolution, but after some repairs had been carried out by the last of the Condés (d. 1830), it was entirely rebuilt by his heir, the Duc d'Aumale (1822–97), son of Louis Philippe, from the 16th cent. designs of Daumet. After the confiscation of the property of the Orléans family in 1853, the Château was bought by the English banking firm of Coutts, but the property was returned to its rightful owner by a decree of the National Assembly in 1872. In spite of his banishment from France, the Duc d'Aumale bequeathed the whole domain, together with his priceless art-collections, to the Institut de France.

After passing the iron gates, we leave on the right the *Château d'Enghien,* built in 1770 and now the residence of the curators. We cross the *Terrasse du Connétable,* with two stone dogs and a statue of the Constable Anne de Montmorency (1492–1567), by P. Dubois, pass between two

bronze groups of hounds by Cain, cross the moat, and enter the *Cour d'Honneur* by a peristyle with copies of Michael Angelo's Slaves. In the corner on the left of the courtyard is the chapel, with a statue of St. Louis by Marqueste.

The **Musée Condé, one of the most important and certainly one of the most attractive collections within easy reach of Paris, is charmingly installed on the ground-floor of the Grand Château and part of the first floor of the Petit Château. Though its special glory is its unique collection of French paintings and miniatures of the 15–16th cent., it offers beyond these a superb and comprehensive array of works of art of



nearly every kind; oil-paintings; drawings, prints, and engravings; water-colour portraits; sculpture, bronzes, and enamels; medals and coins; and ceramics, including a complete collection of Chantilly ware from the factory founded by the Duc de Bourbon in 1730. The library comprises 1300 rare volumes (including 1400 MSS., the Standish library of Aldines, and many German and Italian incunabula), woodcuts and engravings, besides 15,000 other volumes.

The *Musée Condé* is open 1–5 on Sun., Thurs., Sat., and holidays from April 15th (in practice from Easter) till Oct. 15th; adm. 2 fr. on Sat., other days free. Visitors are sometimes admitted in winter on written application to the Conservateur-Adjoint, M. Gustave Macon; the Curator is Maréchal Pétain. Sticks and umbrellas must be left in the cloak-room. A short guide (3 fr.), catalogues, etc., are on sale. Comp. 'Chantilly in History and Art,' by Louise M. Richter (1913).—The Park is open all the year round (except in snow or thaw) on Sun., Thurs., Sat., and holidays from 1 to 5 or 6. Both château and park are closed on race-days (including the first two Sun. in June and the first Sun. in Sept.).

Grand Vestibule. On the left is the Grand Staircase (p. 394). We, however, ascend the steps on the right and enter the—

Galerie des Cerfs (formerly the dining room), on the ceiling of which are the arms of the successive owners of Chantilly. The bronze hands which hold the gas lights came from Palermo. The walls are hung with 17th cent. Gobelins tapestries of the 'Chasses de la Maison de Guise,' copied from the 'Belles Chasses de l'Empereur Maximilien' woven in Flanders in the 16th cent. from cartoons by *B. van Orley*; on the borders are the arms of the Comte de Toulouse. Above the chimneypiece is the Vision of St. Hubert, and on the right, above the doors, Venus and Cupid, and Diana, all by *Baudry*.

Galerie de Peinture. On the right: 302. *N. Poussin*, Landscape with two nymphs; 54. *Moroni*, Portrait; 278. *French School*, Gabrielle d'Estrées in her bath (a 16th cent. variant of the Diane de Poitiers in her bath by F. Clouet, in the Cook Collection at Richmond); 531. *Rosa Bonheur*, Shepherd in the Pyrenees; *515. *Meissonier*, Cuirassiers of 1805; 545. *A. de Neuville*, Fight on a railway line; *475. *Decamps*, Souvenir of Turkey in Asia; *528. *Fromentin*, Hawking; 438. *Horace Vernet*, Arab chieftains in council; *428. *Baron Gros*, Bonaparte among the plague-stricken at Jaffa (sketch for the picture in the Louvre, p. 197); 476. *Decamps*, Turkish children near a fountain; 456. *Delacroix*, Doge Francesco Foscari condemning his son to banishment; 474. *Decamps*, Turks on the road to Smyrna; *448. *Corot*, Concert champêtre. Beyond the door to the Galerie du Logis: *395. *Drouais*, Marie Antoinette as Hebe; 145. *Sir J. Reynolds*, Philippe, Duc de Chartres, later Duc d'Orléans; 332. *Largillière*, Marie de Laubespine; *De Cort*, 148, 149 (opposite), Views of Chantilly (1781); *383. *Lancret*, 'Déjeuner au jambon.' On the opposite wall: 366. *De Troy*, Oyster lunch; 9. *Italian School* (probably *Giovanni di Paolo*), Angels dancing in the sunlight; *17. *Francia*, Annunciation. Beyond the door into the Galerie de Psyché (p. 390): 59. *Pulzone*, Portrait; 305. *N. Poussin*, Massacre of the Innocents; 40. *After Raphael*, Madonna of Loretto, one of numerous versions of a lost picture; 35. *Palma* (? the colour-scheme suggests rather Rocco Marconi), Madonna and Child, with St. Peter, St. Jerome, and the kneeling donor; 301. *N. Poussin*, Numa Pompilius and Egeria, 304. Holy Family, 303. Annunciation, 298. Childhood of Bacchus; 63. *A. Carracci*, Venus. On consoles flanking the entrance are two bronzes: Stag hunt by *Barye*, Boar hunt by *Mène*. The chairs and portières are of Beauvais tapestry. In the centre is a marble bust of the Duc d'Aumale

(1822–97), by *Paul Dubois*.—From the end of the Galerie de Peinture we enter the—

Rotonde, which has a ceiling-painting (Rape of Psyche) by *Baudry*, and a mosaic pavement from Herculaneum. By the window is a *Statue of Joan of Arc by *Chapu* (1873). On the walls are water-colours and drawings: on the right, *Meissonier*, Picture connoisseurs; *Decamps*, 483. Turkish cavalry crossing a ford, 484. Bashi-Bazouks on the march, 485. View of Hebron; *458. *Delacroix*, St. Louis at the Bridge of Taillebourg. On the left, 129. *A. van Ostade*, Peasant woman before her cottage; *Watteau*, Red chalk drawing of a warrior; **Rembrandt*, Red chalk drawing of a young woman; 139. *J. van Ruysdael*, Landscape.—We return to the Galerie de Peinture and, turning to the left, pass through the *Vestibule du Musée*, which contains a large Japanese bronze vase with detachable parts, into the—

Galerie du Logis. This contains many important portrait drawings of the 16th cent. by or attributed to the *Clouets*, *Boutelou*, *Antoine Caron*, *Groudelle*, *Quesnel*, *Lagneau*, *Dumoustier*, and others. Some of these have suffered considerably from damp, owing to inadequate storage many years ago. On the right (window) wall: 44. Voltaire, by *Paul Grégoire*. On the opposite wall: 1. Diane de France, Duchesse de Montmorency; *6. Mary, Queen of Scots, in 1561; 8. *Caron*, Henri III; 10. Catherine de Medicis; 22. Francis II, as a child; 24. Triboulet, jester to Francis I; 31. *Dumoustier*, Barillon; 37. *Lagneau*, Man.—The—

Vestibule du Logis contains *Drawings by Old Masters. On the right (window) side: 40a. *Attributed to Raphael*, Heads of Apostles and three fragments of a cartoon of Christ giving the keys to St. Peter. On the left: *Attributed to Perugino*, Study for the figure of Pythagoras (?) in the Collegio del Cambio at Perugia; *Raphael* (?), Monk reading. *Leonardo da Vinci*, La Joconde, in black chalk heightened in white.

If not by Leonardo himself this drawing was at least produced in his immediate circle. The boldness it expresses rather repels, as compared with the mystery of the painting of La Joconde in the Louvre and the unpleasant expression in the painting in the Hermitage.

Petite Galerie du Logis (Pl. 9). We begin at the barrier (l.). Among the drawings on the left are those of Francis I and of Henri IV in 1610. On either side are large maps and portrait drawings. In the centre: *Greuze*, The family (a drawing of 1763), Portrait of himself. Wall-case: on the top shelf are Sèvres and Chinese vases; on the middle shelf, *Toilet Set of the Empress Maria Theresa; at the back, distaff of the Princess de Lamballe (p. 27), and workbox of the Duchesse d'Aumale. Farther on are drawings by *J. B. Huet*, *Charlet*, and *Coindre*, and historical drawings by

Hippolyte Bellangé. We again pass through the Galerie du Logis into the—

Salle de la Smalah (Pl. 12). On the first wall on the left: *553. *Bonnat*, Portrait of the Duc d Aumale. On the central wall: 439. *Perrault* (after Horace Vernet), Louis Philippe and his sons leaving Versailles; *Bellangé*, 464. Capture of the Smalah (1843), 464a (water colour), Capture of the Col de Mouzaïa (where the Duc d'Aumale won a decoration; 1840); 437. *Vernet*, Louis Philippe when Duc d'Orl ans (1818). On either side of the last are drawings: *H. Vernet*, Return from Taguin after the capture of the Smalah; *E. Girardet*, Capture of the Smalah. 446bis. *A. Scheffer*, Louis Philippe and Queen Marie-Amélie. On the third wall: *Detaille*, Attack by the Duc d'Aumale on the Smalah, *551. Colonel Lepic at Eylau ('Haut les Têtes!'); *Raffet*, Duc d'Aumale in general's uniform (1842); *424a. *Isabey*, Marie d'Orléans, Duchess of Wurtemberg. On the wall by the window: 494a. *Labouchère*, Duc d'Aumale at the Bois des Oliviers, Algeria, 1843.—We now enter the—

Rotonde de la Minerve (Pl. 8) in the *Constable's Tower*. In the standard-case in the centre: **55. Greek statuette of Minerva, an exquisite work of the best period, found at Besançon; vase from Nola; *Pourtalès Amphora, red figured vase of the time of Pheidias; bronze Greek statuette of Jupiter, found at Besançon; Tanagra figures; bronze ewers from Herculaneum; Silenus, a terracotta from Myrina. By the wall, on the left as we enter: Bacchus and Ariadne, the fragment of a Greek marble sarcophagus. High up on the walls are six decorative paintings of Cupids, by *Baudry*. Here also are drawings by *N. Poussin*, *Ingres*, *Prud'hon*, and *Claude*. The door on the left admits to the—

Cabinet des Antiques (Pl. 7). On the left: *Sir T. Lawrence*, Francis I, Emperor of Austria. Wall-case: on the top shelf are a candelabrum, pottery from Pompeii, lamp from Tebessa; on the middle shelf, glass vases and bronze utensils, and coins minted within 10 years of the eruption of Vesuvius (79 A.D.), all found at Pompeii; on the bottom shelf, Egyptian antiquities.

Cabinet du Giotto (Pl. 6). On the left: 299. *Poussin*, Leda and the swan. On the middle wall: 37. *Mazzolino*, Madonna and St. Anthony (1525); *111. *Enguerrand Charonton*, Virgin of Pity; 14. *C. Rosselli* (or rather Iacopo del Sellaio), Madonna; 12. *Pesellino* (here ascribed to Fra Filippo Lippi), Adoration of the Magi; 21. *Bissolo*, Madonna. On the right wall: 1. *Giotto* (loosely so attributed and not in a good state), Death of the Virgin; 31. *Fra Bartolomeo* (?), Madonna and Saints, recalling the large picture executed for Ferry Carondelet now in Besançon cathedral.

Salle Isabelle (Pl. 5). Left wall: 506. *Rousseau*, Landscape; 171. *Baron Leys*, Dutch Interior, painted in an archaistic manner; 457. *Delacroix*, Corps de Garde Marocain; 140. *W. Van de Velde the Younger*, Calm Sea; 546. *J. P. Laurens*, The Duc d'Enghien (p. 87); 441. *Géricault*, Race-horse leaving its stable. Middle wall: 434. *Ingres*, Francesca da Rimini; *473. *Decamps*, Turkish Landscape; 503. *Dupré*, Le Port St-Nicolas, Paris (very early work); 533. *Gérôme*, After the fancy dress ball (duel scene); 424. *Boilly*, Draught-players in the Café Lemblin (1817); 514. *Meissonier*, Dragoon. Right wall: 138. *J. van Ruisdael*, Coast at Scheveningen; 479. *Decamps*, Rebecca at the well; 519. *Daubigny*, Château of St-Cloud (unfinished).

Salon d'Orléans (Pl. 4). On the second wall and above the wall-case: *552. *Bonnat*, The Duc d'Aumale (1889); 521. *Jalabert*, Queen Marie-Amélie (1865); 454. *M. A. Cogniet* (sister and pupil of L. Cogniet), Mme Adélaïde d'Orléans. By the third window: 44. *Pierino del Vaga*, Holy Family. In the wall-cases are 16th cent. portrait drawings (in red cases) and engravings (in blue cases); five volumes of drawings by *Raffet*; 480. Drawings by *Carmontelle*; the poems of Delille, bound in vellum by *Moreau* the younger.

Salle Caroline (Pl. 3). On the left wall: 330. *Largillière*, Mlle Duclos as Ariadne; *Greuze*, 393. Tender affection, 392. Boy; 136. *Everdingen*, Storm in the Zuider Zee; 333. *Largillière*, Portrait; *Greuze*, *391. Girl, Study of Georgette for the 'Village Marriage Contract' in the Louvre, of the master's best period, 394. La Surprise (a very late work). On the wall facing the window: 386. *Duplessis*, Duchesse de Chartres bidding farewell to her husband on his departure for Ushant (1778). Above the door facing the window: 467. *Lami*, Duchesse d'Aumale. On the right wall: *372. *Watteau*, L'Amante Inquiète; 319. *Mignard*, Henriette de Coligny, Comtesse de la Suze; 376. *Nattier*, Duchesse d'Orléans, grandmother of Louis Philippe, as Hebe; 419. *Vernet*, Duc d'Orléans and Duc de Chartres (1788); 334. *Largillière*, Portrait; *371. *Watteau*, La Sérénade. On the window wall: 315. *Mignard*, Princess Henrietta of England, Duchess of Orleans.

Cabinet Clouet (Pl. 2). On the left wall: *130. *D. Teniers the Younger*, Le Grand Condé (1653); 337. *Rigaud*, L'Abbé de Rancé. Opposite the window: 335. *Rigaud*, Louis XIV (smaller original of the portrait in the Louvre); *Mme Vigée-Le Brun*, 404. Queen of Etruria, 403. Queen of Naples, 402. Maria Theresa. On the right wall: 316, 317, 318. *Mignard*, Louis XIV, his brother the Duc d'Orléans, and his daughter-in-law Marie Anne the Grande Dauphine; 241. *French School*

(16th cent.), Francis I as a young man; *François Clouet*, *258. Elizabeth of Austria, 256. Duc d'Alençon.—Returning through the Salle Caroline, we find ourselves again in the—

Petite Galerie du Logis (Pl. 9). On the bottom shelf of the wall-case are an ivory statuette of Voltaire and a book with the arms of the Duchesse d'Aumale, a souvenir of her marriage. On the wall are 24 water-colour views of Chantilly in the 18th century. We once more cross the Vestibule (Pl. 1) and the Galerie de Peinture (p. 386), and enter the—

Galerie de Psyché. The 44 stained-glass windows, representing the Loves of Cupid and Psyche (as related by Apuleius in 'The Golden Ass'), were made about 1541–42 for the Connétable de Montmorency's château at Ecouen and were probably designed by *Michael Coxcie*. At the end is a wax portrait bust of Henri IV by *Guillaume Dubois*. On the wall are important portrait drawings, of which many are ascribed to the *Clouets* and others to *Jean Perréal*: 1. Diane de Poitiers; 5. Marshal P. Strozzi; 9. Hercule François d'Alençon; 13. Margaret of Valois, Queen of Navarre, sister of Francis I; *15. Jeanne d'Albret, mother of Henri IV; 20. Henri II; 21. Henri, Duc de Guise; 22. François, Duc de Guise; 23. Jeanne, Queen of Navarre; 24. Francis II; *25. Margaret of France (La Reine Margot), first wife of Henri IV; 26. Charles IX as a child; 30. Admiral Gaspard de Coligny. Above these and near the door of the Santuario are large drawings: Children fighting, attributed to *Raphael*, Cupids dancing by *Van Dyck*, and the Last Judgment after *Michael Angelo*.

The Santuario (Pl. 10) contains the chief artistic treasures of the collection. On the wall facing the entrance: **39. *Raphael*, The Madonna of the House of Orleans.

This exquisite little panel, only 11½ ins. high by 8¾ wide, was painted about 1505, and it figured in many famous collections before it was sold in 1869 to the Duc d'Aumale for 160,000 francs.

To the right: **38. *Raphael*, The Three Graces (or the Three Ages of Womanly Beauty), a rather earlier and smaller panel (7½ ins. square), acquired in 1885 from the collection of the Earl of Dudley for about £25,000. Between these small and interesting works: 19. Esther and Ahasuerus, a long panel painted in tempera which, although catalogued here as being by Filippino Lippi, has long been regarded as the work of *Amico di Sandro*, a fanciful appellation for a nameless pupil of Botticelli.—**200–240. Forty Miniatures, plausibly ascribed to *Jean Fouquet* (1415–81), though they have not yet been proved to be the work of that early French master. Nos. 201 and 202 (right wall) represent Etienne Chevalier and his patron saint adoring the Madonna and Child.

The highest importance is to be attached to these delicately painted illustrations, which were executed in 1453–60 for the Book of Hours ordered by Etienne Chevalier (1410–74), Treasurer of France. About 1700 they were barbarously cut out of the original book, and they remained practically unknown until 1805; they were acquired by the Duc d'Aumale in 1891 for 250,000 francs. Five other miniatures of the set are preserved, two being at the Louvre (p. 215), one in the Bibliothèque Nationale, one in the British Museum, and one in private hands; possibly some 25 more are still missing. These here shown were long ago laid down on wood, and it would not now be wise to detach them and arrange them in their correct ecclesiological order, but it is not in dispute that their condition to-day is virtually perfect after nearly 500 years. Comp. 'Les Quarante Fouquet,' by *F. A. Gruyer* (1897), and 'Les Fouquet de Chantilly,' by *H. Martin*.

Returning to the Galerie de Psyché, we turn to the left, to reach the—

Cabinet des Gemmes (Pl. 11) in the *Tour du Trésor* (fine views from the windows). In the table-case near the centre window are an enamel of Apollo guiding the Chariot of the Sun, attributed to *Cellini*, and the *Rose Diamond known as the 'Grand Condé' (recovered after a theft in 1926). The dagger of Abd-el-Kader, captured at the taking of the Smalah (stolen at the same time), is still missing. Wall Case LXV (on the left): Large Cross from the Treasury of Basle (German, 15th cent.). Wall Case LXVI (on the right): Blade of the sword used by the Duc d'Aumale in the charge at the Smalah; snuff boxes, with plans and views of Chantilly (1775). Wall Case LXVIII (near the door): *Collection of old fans, miniatures, and enamels. Wall Cases LXII and LXIII contain more miniatures.—We return to the Galerie de Psyché, turn sharp to the right, and beyond a *Cabinet*, in which is a bas-relief of the 'Departure of Phaethon' by *Jean Goujon*, enter the—

Tribune, a large octagonal room lighted by a central lantern. In the middle is a *Vase by *Clodion*. On the panels above the cornice are represented eight houses and châteaux connected with the Duc d'Aumale, each of which gives name to the side ('façade') of the room below it: Collège Henri-IV, Aumale, Palais Royal, Palermo, Ecouen, Guise, Villers-Cotterets, and Twickenham. We begin with the 'Façade du Collège Henri-IV': *146. *Sir Joshua Reynolds*, Maria, Countess Waldegrave, and her daughter, Lady Elizabeth Laura (1761); 158. *S. W. Reynolds*, Bridge of Sèvres (a rare painting by this well-known engraver); 450. *Delaroche*, Murder of the Duc de Guise; 445. *A. Scheffer*, Prince Talleyrand; *370. *Watteau*, Plaisir pastoral.—300. *N. Poussin*, Theseus finding the sword of his father; 125. *Van Dyck*, Gaston, Duc d'Orléans; 369. *Watteau*, Love disarmed.—*Luini*, 25. Child with grapes, *24. The Saviour; 36. *Mazzolino*, Ecce Homo; *107, *108. Small Diptych with the Madonna appearing to Jeanne de Bourbon, daughter of Charles VII, and Christ on the Cross (according to Wauters painted before

1482, but by Durrieu assigned to *Zanetto Bugatto*). Beneath this diptych is a commode by *Riesener*. *15. *Perugino*, Madonna with SS. Jerome and Peter; **10. *Sassetta* (not Sano di Pietro), Mystic Marriage of St. Francis to Chastity, Obedience, and Poverty (part of a dismembered altarpiece; 1444); 26. *Luini*, Girl; 22. *Zaganelli*, Madonna.—**13. *Piero di Cosimo* (here ascribed to P. Pollaiuolo), Simonetta Vespucci; *11. *Pesellino* (not Fra F. Lippi), Madonna with SS. Peter and Anthony; 16. *Botticelli* (?), Autumn (once loosely attributed to Mantegna but to be regarded as of Botticelli's School); 106. *Flemish School*, Translation of the shrine of St. Perpetua; 8. *Italian School* (perhaps by Bonfigli), Two Flagellants; 48. *Primaticcio*, Cardinal Odet de Coligny; *105. *Flemish School*, Anthony, natural son of Philip the Good, Duke of Burgundy, and Jeanne de Presles (the 'Grand Bastard').—*313. *Mignard*, Molière; *Ingres*, 432. Antiochus and Stratonice (frigidly classical), 433. Venus Anadyomene, recalling the artist's 'Source' in the Louvre (p. 201); 431. Madame Devauçay, painted in Rome in 1807; 425. *Gérard*, Bonaparte as First Consul.—*247. *Corneille de Lyon*, Gabrielle de Rochechouart, Dame de Lansac; *257. *F. Clouet*, Jacques de Savoie, Duc de Nemours; 249. *C. de Lyon*, Claude Gouffier.—**254. *F. Clouet*, Jeanne d'Albret of Navarre; *C. de Lyon*, 244. François, Dauphin of France (1518 36), *245. Marguerite de France; **255. *Clouet*, Marguerite de France as a child.

We now return through the Galerie des Cerfs to the Grande Vestibule and turn to the right to visit the ***Apartments of the Grand Condé,** decorated by *J. H. Mansart* in 1684–86.

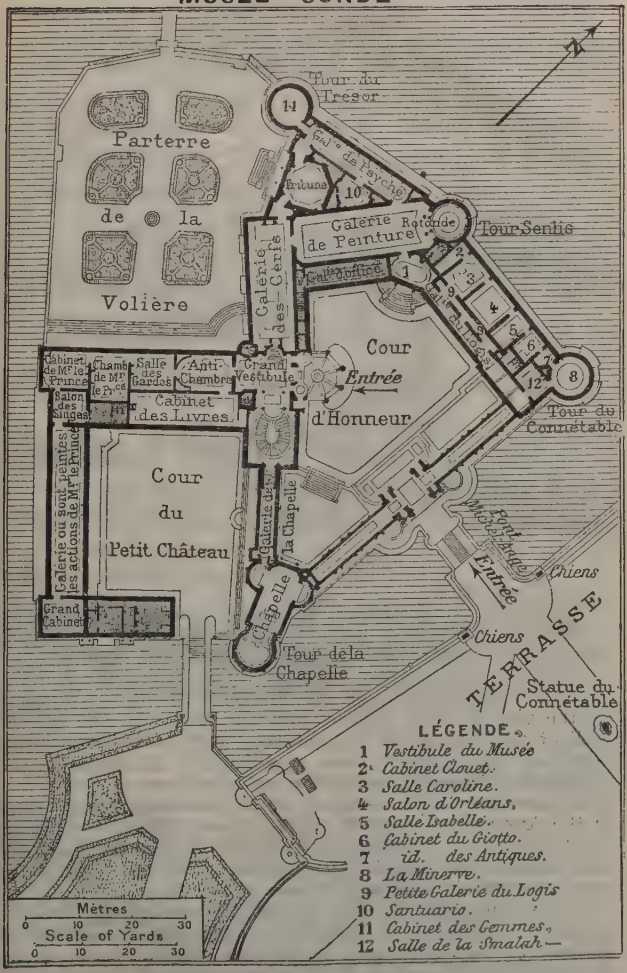
Antechamber. On the entrance wall are pictures by *Oudry*, and above the door are paintings of hounds by *Desportes*. Above the cabinet: 147. *Hackert*, Ferdinand I, King of Naples, hunting at Carditello. To the right, Enamel of Henri IV, by *Claudius Popelin*. Wall Case XL contains Chantilly, Sèvres, Chinese, and Rouen porcelain.

Salle des Gardes. On the entrance wall: *126, *127. *Van Dyck*, Comte Henri de Berghes and Princesse Marie de Brabançon. On the left are four *Enamel Portraits by *Léonard Limosin*. The glass-cases contain flags and souvenirs of the campaigns of the Duc d'Aumale. Over that on the left: 132. *Justus van Egmont*, The Grand Condé (1658).

Bedchamber. Painted panels by *J. B. Huet* and furniture upholstered in Beauvais tapestry. Upon a *Commode by *Riesener*, the fellow to the famous Louis XV bureau in the Louvre (p. 232), is the despatch case of the Grand Condé.

Grand Cabinet. On the mantelpiece, Louis XIV clock; on the console table, an equestrian statuette of the Grand Condé; bureau of the Duc de Choiseul; on the console between the windows are Penthièvre candelabra of the period

MUSÉE CONDÉ



LÉGENDE.

1. *Vestibule du Musée*
2. *Cabinet Clouet.*
3. *Salle Caroline.*
4. *Salon d'Orléans.*
5. *Salle Isabelle.*
6. *Cabinet du Giotto.*
7. *id. des Antiques.*
8. *La Minerve.*
9. *Petite Galerie du Logis*
10. *Santuario.*
11. *Cabinet des Gemmes.*
12. *Salle de la Smalah—*

of Louis XIV; the furniture is upholstered in Beauvais tapestry.—The—

Salon des Singes is named from the decorative panel paintings of "Singeries ou différentes actions de la vie humaine," in which *Christophe Huet* has rendered the apish actors in frolicsome spirit.

Galerie des Actions de M. le Prince. The panels are decorated by *Sauveur Lecomte* with scenes from the battles fought by the Grand Condé. Over the fireplace is a *Trophy, formed of his sword and pistols; above is his portrait when 22 years of age, at Rocroi, by *J. Stella*; below, a medallion by *Coysevox* of 1686, the year of the Prince's death. The flag taken at Rocroi, May 19th, 1643, is claimed to be the oldest captured colour in France. The bust of the Grand Condé in biscuit de Sèvres on the mantelpiece is by *Roland* (1785). In the *Cabinet*, at the end of this gallery, are a fine Boulle wardrobe and table.—We now retrace our steps to the Antechamber (see p. 392), where we turn to the right to enter the—

Cabinet des Livres, practically unchanged since the death of the Duc d'Aumale. It contains a fine library of some 13,000 volumes of the 13–18th cent., many of great value and rarity. The superb bindings in the wall-case on the left are worthy of study. Perhaps the greatest treasure here is the **Très Riches Heures du Duc de Berri (bought in 1855 for 18,000 francs), which is noted for its magnificently illuminated pages of the Months, executed about 1415 by *Pol de Limbourg* and his brothers, direct from nature and not treated conventionally as had previously been the universal practice.

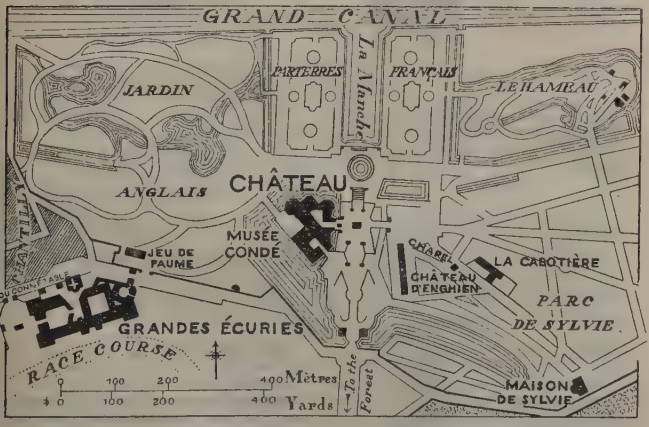
We return to the Grand Vestibule. On the right is the Grand Escalier (not open to the public), with its superb balustrade of steel and copper designed by *Daumet*, and executed by the brothers *Moreau*. The figures holding the lights on the side walls are by *Chapu*, the Gobelins tapestry on the wall is after *Boucher* and *De Troy*. In the Marble Hall at the foot of the Escalier is a cast of the recumbent figure of the Duc d'Aumale on his tomb in the cathedral at Dreux.—Passing the staircase we enter the—

Galerie de la Chapelle. On the left wall are drawings of the Annunciation (1526) by *A. Dürer*; Flight into Egypt by *Domenichino*; Head of Christ by *Seb. del Piombo*; Madonna and Child with Angels by *Raphael*. On the right hang chasubles and dalmatics. We now reach the—

Chapel, founded by Jean Le Bouteiller early in the 14th cent. and dedicated in 1394 to SS. James and Christopher. Rebuilt in 1515 and again in 1719, it was destroyed during the Revolution, and in 1882 it was restored for the Duc

d'Aumale by *Honoré Daumet*. The *Altar is by *Jean Bullant* and *Jean Goujon*. The *Woodwork (1548) and the *Stained Glass (1544; portraits of the Great Constable's children) were brought from the Château d'Ecouen. Behind the altar are the mausoleum of Henri II, Prince de Condé, with bronze figures and bas-reliefs by *J. Sarazin* (1662), and a cippus to which the hearts of the princes of Condé were transferred in 1883.

The ***Park** (adm., see p. 385) was laid out for the most part by *Le Nôtre* for the Great Condé. The following itinerary takes about 2 hrs. Crossing the Terrasse du Connétable (p. 384) and the PONT DU ROI, straight ahead, with stags by *Cain*, we follow the road (guide-posts) through the PARC DE SYLVIE (planted by the son of the Great Condé), past the chapel of ST-SÉBASTIEN (1552) and the CABOTIÈRE (Louis XIII period), to the MAISON DE SYLVIE. 'Sylvie' was the name given to Marie Félice Orsini, Duchesse de Montmorency, by the poet Théophile de Viau, who, when he was condemned to death in 1623 for his licentious verses, was hidden by the duchess in this building. Rebuilt by the Great Condé in 1684, the Maison de Sylvie was in 1724 the scene of the romantic love-affair of Mlle de Clermont, sister of the Duc de Bourbon, and M. de Melun, who was killed in a hunting accident. It now contains Chinese curios, paintings by *L. O. Merson*, *Baudry*, and others, Beauvais and Gobelins tapestry, wood-



carvings, etc.—We proceed to the N. through the woods, passing the Secret from Above, a marble group by *Hippolyte Moulin*, and a figure of a wild boar and marble busts after the antique. We cross the CANAL DES MORFONDUS to visit the HAMLET, a group of cottages built in 1776 by the last Condé but one and the scene of many 'fêtes champêtres' of the period.—We then follow the canal to the right to the PARTERRES FRANÇAIS. On the left is the GRAND DEGRÉ, a flight of steps, with statues of rivers, and on the right extend the PARTERRES adorned with statues, and intersected by the *Manche*, a branch of the Canal de la Nonette, at the head of which is a cascade.—We proceed to the JARDIN ANGLAIS, with a Temple of Venus Callipyge, the Ile d'Amour (1765), and the Cascades de Beauvais. The JEU DE PAUME (1757) or tennis-court, near an exit from the park (opened on request), is now a museum and contains

Abd-el-Kader's tent, tapestry, two leaden dogs from Twickenham, state carriages, statues, busts, flags, and paintings.

On quitting the park we turn to the right and, beyond the Porte St-Denis, enter the Rue du Connétable, the principal street of Chantilly (p. 384). On the left is the *Church*, built by the son of the Great Condé. Behind this are the **Grandes-Écuries* (open daily at 1 o'clock; entered from the race-course), built by Jean Aubert in 1719–35, vast stables with room for 240 horses, beside which is a bronze equestrian statue of the *Duc d'Aumale*, by Gérôme. Thence we may strike across the race-course to the station.

The **Forest of Chantilly** (5190 acres), stretching to the S.E. of the town, is composed mainly of oaks, limes, birches, and some splendid clumps of Scots pines. It is intersected by numerous roads (guide posts), many of which are covered with sand in the interests of the training-stables, while nearly all are forbidden to motors. From the Château the Route de Louvres runs S.E. to (c. 2 m.) the *Carrefour de la Table*, at the junction of twelve roads, whence the Route de Hérivaux goes on S.W. to (c. 1¼ m.) the four *Étangs de Comelles*, or *de la Reine Blanche*, in a sequestered valley between the Forest of Chantilly and the Forest of Coye (p. 405). At the W. end of the chain of ponds, not far from the station of Orry-Coye (p. 383), is the *Château de la Reine-Blanche*, a Gothic shooting-box built in 1826, on the traditional site of a small château belonging to Blanche of Navarre, widow of Philippe de Valois and mother of St. Louis.

From Chantilly to Senlis.

8 m. (13 km.) railway in 25 min. (5 fr. 85, 3 fr. 95, 2 fr. 60 c.). Travellers with time to spare are strongly recommended to visit Senlis.

The train crosses the valley of the Nonette by a viaduct (view).—1¾ m. *St-Maximin*; 2½ m. *Golf de Chantilly*; 3 m. *Vineuil*; 4¼ m. *St-Firmin*, where the Abbé Prévost, author of 'Manon Lescaut,' died in 1763. The spires of Senlis come into view on the right.

8½ m. (13 km.) **SENLIS**, situated on the right bank of the Nonette and surrounded by beautiful forests, is a peaceful old town (6444 inhab.) with many picturesque old buildings, the delight of archæologists and artists.

Hotels. Du Grand-Cerf (Pl. a; C 2), 47 Rue de la République, R. 15, L. 18 fr.; *Du Nord (Pl. b; C 1), 66 Rue de la République, R. 10, D. 12 fr.; des Arènes (Pl. c; A 2), Place de Creil, R. 8, D. 12 fr.; Henri-IV (Pl. d; B 2).

Post Office (Pl. C 2), Rue Bellon.—Syndicat d'Initiative, 1 Rue du Maréchal-Foch (Pl. C 1).

Motor Coaches ply on Sun., Thurs., and holidays to *Châalis* and *Ermenonville*. Omnibus from the station to *Fleurines* and *Pont-Ste-Maxence*.

History. Once an important town of the Silvanectes, Senlis was a royal residence from Clovis to Henri IV, and in 1358 was the scene of a massacre of nobles by the Jacquerie. The bishopric founded by St. Regulus (Rieul) in the 3rd cent. lapsed at the time of the Concordat.—After an hour and a half's bombardment, which caused little damage, Senlis was occupied by the Germans in Sept. 2nd, 1914, and held by them until the 11th. On the pretext that they had been fired upon by civilians, the invaders plundered the town and set fire to the houses in the Rue de la République, the Licorne, and the Faubourg St-Martin, across the river, while the mayor, M. Eugène Odent, and six other hostages were shot without a trial. Comp. Cicely Hamilton's 'Senlis' (1917).

In front of the station, rebuilt since 1914, is a monument (by G. Dintrat, 1923) commemorating M. Odent and the limit of the German advance. The Av. de la Gare leads to the *Porte de Compiègne*, whence the Rue de la République (in which only half a dozen houses were left in 1914) crosses the town, dividing it into two unequal parts. We follow the Rue Bellon (r.; much damaged). In the Rue St-Pierre (r.) is the former church of *St-Pierre*, now the market, a handsome building in the flamboyant style; one of the towers has a dome and is of Renaissance date, while the other, partly Romanesque, is crowned with a stone spire of 1431. The Rue du Chancelier-Guérin continues the Rue Bellon to the Place Notre-Dame, a large square bounded on the N. by the cathedral. The former *Bishop's Palace* (r.), remodelled in the Renaissance period, is now under restoration. On the S. side of the square are the Rue du Petit-Châalis, No. 5 in which is the old residence of the Abbots of Châalis (15–16th cent.), and the Place St-Frambourg, in which is the disused church of *St-Frambourg*, built in 1177–85 and beautifully proportioned (now a carpenter's shop).

The *Cathedral, built in 1155–84, recalls Suger's church at St-Denis in the style and arrangement of its earlier parts. The crowning glory is the *Spire on the S. tower of the façade, 256 ft. high, a marvel of lightness and a masterpiece of 13th cent. architecture. The central door in the W. façade is adorned with statue and reliefs from the life of the Virgin, to whom the church is dedicated. The transepts were rebuilt in 1530–56 after a fire, in a rich Gothic style, with premonitions of the Renaissance. From the same period date the side-portals and the five shallow E. chapels, of which that in the centre was remodelled in 1840. The spire and roof were somewhat damaged by the German bombardment.—The interior is notable for the beauty of its triforium gallery. The E. chapel of the S. transept has a remarkable 16th cent. vault. In the 1st (r.) apsidal chapel is a statue of St. Louis (13th or 14th cent.); in the central chapel is a Virgin and Child (14th cent.) from the Abbaye de la Victoire; and in the last chapel is a wooden figure of St. Levain (14th cent.). From the S.W. chapel in the nave a staircase leads to the beautiful chapter-house (late 14th cent.), with a remarkable central pillar. This, with the galleries, is shown by the guardian on Thurs. and Sun. in summer (1 fr.); at other times apply at 23 Boul. Pasteur.

At No. 25 in the Rue du Châtel, to the S. of the parvise, is the entrance to the interesting ruins of the royal *Château*, dating from the 4th, 11th, and 16th cent., and of the *Priory of St-Maurice* (14th cent.), with a vaulted room containing a small lapidary museum (gratuity to the gardener). The

palace is situated on the N. side of the *Gallo-Roman Walls*, ½ m. in circumference, among the most complete in existence but mostly hidden from view by houses. Sixteen of the 28 towers still survive. To the left of the castle-entrance is the *Hôtel des Trois-Pots*, first mentioned in 1292, which has retained part of its striking 16th cent. façade. At the end of the street is the Place Henri-IV, with the *Hôtel de Ville*, rebuilt 1495; a tablet in the entrance-hall commemorates M. Odent and his six fellow-victims (p. 396). Farther S. are the Rue Vieille-de-Paris and Rue des Cordeliers, with some quaint old houses; the disused *Carmelite Church* (16th cent.) is now incorporated in the barracks.

From the Hôtel de Ville we follow the Rue de Beauvais to the W., noting (l.) the former church of *St-Aignan* (now a theatre) and several 14–15th cent. houses. From the Place de Creil the grass-grown Avenue Félix-Vernois (l.) leads to the *Arènes*, the remains of a Gallo-Roman amphitheatre, 138 ft. by 105 ft., discovered in 1863 (key at the Hôt. des Arènes).

We return to the Place de Creil and follow (r.) the *Mediæval Ramparts*, past the *Porte de Paris*, which opens on the river, and over the *Poterne*, or postern-gate, and the *Porte de Meaux*. We then descend to the picturesque Rue de Meaux, in which is the *Collège St-Vincent*, a theological college occupying the buildings of the nunnery of the Presentation, founded in 1629, and the ancient abbey of St-Vincent, founded in 1030 by the widow of Henri I. The church (12th cent.), containing a shrine of St. Victor, and the Louis XIV cloisters should be noticed. Farther on is the *Musée Communal* (paintings, etc.), installed in the former church of the hospital of *La Charité* (1704). At the corner of the Rue de la République are the ruins of the *Palais de Justice* and *Sous-Préfecture*, burned in 1914. We return to the Hôtel de Ville by the Rue Ste-Geneviève, No. 6 in which is a 16th cent. house.

About 1¾ m. S.E. of Senlis are the ruins of the *Abbaye de la Victoire*, founded by Philip Augustus to commemorate the Battle of Bouvines (1214), rebuilt in the 15–16th cent., and suppressed at the Revolution.—Near *Chamant*, 1½ m. N. of Senlis, a cross on the right of the Compiègne road marks the spot where the mayor of Senlis and his companions were shot by the Germans in 1914 (comp. p. 396). Chamant church has a noteworthy Romanesque spire.—Excursions may be made from Senlis to *Châalis* (6¾ m.; p. 376), *Ermenonville* (8¾ m.; p. 376), *Mortefontaine* (8 m.; p. 383), etc.

The journey to (14½ m.; 23 km.) *Crépy-en-Valois* (p. 376) is continued viâ (4½ m.) *Barbery*, 1 m. S.E. of which are the interesting ruins of the *Château de Montépilloy*, built in the 12th cent., partly rebuilt c. 1400, and dismantled at the end of the 16th century.

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42. ST-DENIS, ENGHIEN, AND MONTMORENCY.

RAILWAY. To *St-Denis*, 4½ m. (7 km.) in 10–20 min. from the Gare du Nord (Pl. M 67, *E*; 3 fr. 15, 2 fr. 15, 1 fr. 40 c.; return 4 fr. 75, 3 fr. 40, 2 fr. 20 c.); to *Enghien*, 7½ m. (12 km.) in 11–20 min. (5 fr. 40, 3 fr. 65, 2 fr. 40 c.); to *Montmorency*, 11¼ m. (18 km.) in 24 min. (8 fr. 10, 5 fr. 45, 3 fr. 55 c.). Enghien may be reached also from the Gare St-Lazare (Pl. B 52, *C*; 11¼ m. in 50 min.) viâ Argenteuil and Sannois (see p. 349).

TRAMWAY. To *St-Denis* (uninteresting route) from the Place de la République, the Madeleine, the Opéra, or the Trinité (see Appx., pp. 6, 7; in ½–¾ hr.); to *Enghien* from the Trinité (see Appx., p. 7); thence by tramway to *Montmorency*, see p. 407.

The stations between Paris and St-Denis, serving the industrial suburb of *La Plaine-St-Denis*, are called at only by the 'trains-tramways' (rail-motors, starting about every 20 min. from the right-hand side of the Gare du Nord).

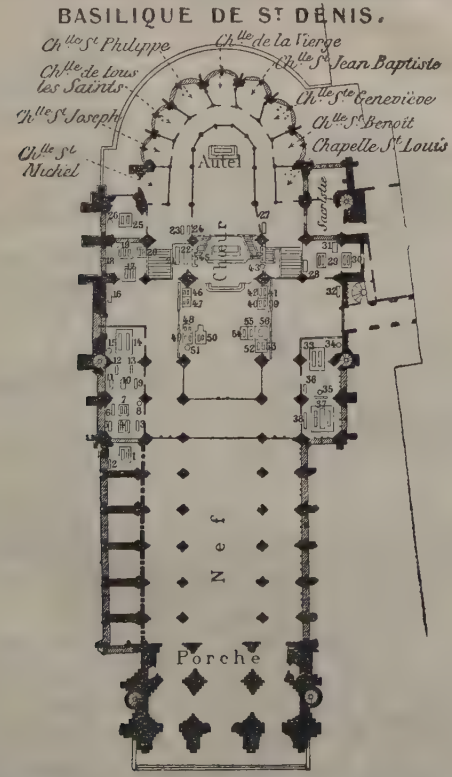
4¼ m. (7 km.) **ST-DENIS** (*Restaurant Chotard*, 5 Rue de la République; *du Grand-Cerf*, opposite the basilica), an industrial and fortified town of 76,358 inhab., situated on the right bank of the Seine, at the mouth of the Canal St-Denis, is famous for its basilica and its royal tombs. The once-celebrated fair known as the 'Foire du Lendit,' founded by Dagobert early in the 7th cent., was held in the plain of St-Denis until 1552. Constable Anne de Montmorency was mortally wounded here in 1567, at the age of 74, in a battle against the Protestants.—The Basilica is reached in ¼ hr. from the station viâ the Rue du Chemin-de-Fer and the Rue de la République, which crosses the Rue de Paris (where tramway-passengers from Paris alight) and passes the handsome modern *Hôtel de Ville*.

The ***Basilica of St-Denis**, built over the traditional burial-place of the missionary apostle of Paris (p. 60), is itself a remarkable specimen of Gothic architecture, overshadowed, however, in interest by its royal tombs, which form a veritable museum of French sepulchral sculpture.

History. The original community of priests tending the shrine of St-Denis, erected by St. Geneviève in the 5th cent., was raised to the dignity of an abbey by Dagobert, King of the Franks (c. 602–638), after whom the church became the recognized burial-place of the French monarchs. Louis IX restored the tombs of his predecessors, and from his reign onwards the splendour of the monuments gradually increased. The abbey was reduced by Louis XIV to the rank of a simple priory and at the Revolution was entirely suppressed, the tombs being rifled and scattered, and the royal ashes thrown to the winds. The basilica itself, deprived of its leaden roof and used as a granary, was saved from complete destruction by the influence of Alexandre Lenoir, who preserved many of the monuments at his Musée des Petits-Augustins (p. 134). The first repairs were undertaken in 1805 by Napoleon I, who dignified the church with the title of 'basilique canoniale' and installed a college in the monastic buildings. Since 1895 it has been a simple parish church.—The ground-plan of the basilica is a Latin cross, with a noticeable deviation in the longitudinal axis. The two ends of the church, the façade and the apse, date from 1132–44, and were built by Abbot Suger, the famous minister of Louis VI and Louis VII; they rank among the earliest important examples of the Gothic style. The rest of the church was rebuilt by Pierre de Montereau in 1231–81, except the chapels on the N. side of the nave, which date from Charles V. Beneath the choir is a crypt with Romanesque arches, dating from Suger's building. The three portals with their bronze doors are modern. The door in the N. transept dates partly from Suger's time, but the beautiful rose-window above is of the 13th century. The charming door in the S. transept (shown only to ticket-holders; see p. 401) is of the period of St. Louis. The church was sacked by the English in 1436 and Joan of Arc dedicated her armour on its altar. Henri IV abjured Protestantism here. Marred in the 18th cent. by clumsy alterations and devastated by the Revolution, the church underwent in 1813–46 a disastrous restoration at the hands of the architect Debret, whose work on the W. front rendered the N. tower so unstable that it had to be taken down in 1846. Viollet-le-Duc and his successor Darcy have done what they could to restore the church to its original condition. The basilica was seriously injured by the disastrous explosion of a great store of hand-grenades at La Courneuve in March 1918. Comp. 'La Basilique et les Tombeaux' (2½ fr.) and 'La France au Tombeau de Messire Saint Denys' (4 fr.), both by *M. de Roquetaillade*, curé of St-Denis.

Visit to the Tombs. Visitors are conducted by an attendant (small gratuity) daily at 5 min. past and 25 min. to each hour starting at 10.5 and ending at 5.5

(4.5 in winter). The tour is made so rapidly, however, that those wishing to examine the tombs at leisure are recommended to apply for a student's ticket to the Administration des Beaux-Arts (Bureau des Monuments Historiques), 3 Rue de Valois, Paris; ticket-holders are admitted from 8 to 12 in summer (9–12 in winter) and are entitled to sketch and take photographs.



Interior (354 ft. long, 128 ft. wide across the transepts, and 95 ft. high). Most of the stained glass, dating from the First Empire and the time of Louis Philippe, is very poor.

The ****Royal Tombs,** collected and more or less drastically restored to their condition before the Revolution, begin in the sixth bay of the left aisle, where we await the attendant.

Many of the monuments have been brought hither from other churches. There are no tombs later than Henri II, the Bourbon coffins having been placed in the crypt without monuments in the church.

N. Aisle. 1. *Charles de Valois,* Comte d'Alençon (d. 1346), and *Mary of Spain* (d. 1379); 2. *Leo of Lusignan,* last Latin king of Armenia (d. 1393); 3. *Blanche of Castile* (?; d. 1252); 4. *Louis, Comte d'Evreux* (d. 1319), and **Marguerite d'Artois* (d. 1311); 5. *Clémence of Hungary* (d. 1328); 6. *Charles de France,* Comte de Valois (d. 1325); 7. *Jeanne de France* (d. 1371) and *Blanche d'Evreux* (d. 1398); 8. *Marie de Bourbon* (d. 1402); 9. *Charles of Anjou,* King of Sicily (d. 1285); 10. *Louis* and *Philippe,* sons of the Comte d'Alençon (13th cent.; modern reconstruction); 11. *Blanche de France* (d. 1320); 12. *Louis* (d. 1260), eldest son of St. Louis (Henry III of England as one of the bearers); 13. *Philippe* (d. about 1235), brother of St. Louis.—N. Transept. *14. *Louis XII* (d. 1515) and *Anne of Brittany* (d. 1514), a magnificent tomb executed at Tours in 1516–32 by Jean Juste, the Italian sculptor, and his family; the king and queen are figured twice, naked and recumbent on the tomb-stone, and kneeling on the canopy; the Cardinal Virtues (at the corners), seated figures of the Apostles, and bas-reliefs (entry of the king into Milan, passage of the Genoese Alps, battle of Agnadello, etc.). 15. Column with the heart of *Francis II* (d. 1560), by Jean Picart and Ponce Jacquiau. 16. *Guillaume du Chastel* (d. 1441). *17. *Henri II* (d. 1559) and *Catherine de Médicis* (d. 1588), a tomb designed by Primaticcio in 1560–73, with sculptures by Germain Pilon, Ponce Jacquiau, Laurent Regnauldin, and Fremin Roussel; on the base are bas-reliefs and at the corners are the four Cardinal Virtues in bronze; in the centre are marble recumbent figures of the king and queen by Germain Pilon, and above are their bronze figures in prayer. 18. *Blanche de France* (d. 1392), daughter of Charles IV, by Jean de Liége; 19. *Philip V* ('the Tall'; d. 1322), his wife *Jeanne d'Evreux* (d. 1371), and his brother *Charles IV* ('the Fair'; d. 1328); 20. *Philip VI* (d. 1350) and *John II* ('the Good'; d. 1364 at the Savoy Palace in London), by André Beauneveu. On the right of the steps: 21. *Clovis I* (d. 511); 22. *Childebert I* (d. 558).—Ambulatory. At the top of the steps: 23. Unknown princess; 24. *Robert d'Artois* (d. 1317), by Jean Pépin de Huy. Farther on (l.): 25. *Henri II* and *Catherine de Médicis,* draped statues by Germain Pilon (1583); 26. *Marie de Bourbon* (d. 1538). Two of the apse-chapels (St. Philip's and the Lady Chapel) have preserved their 12–13th cent. glass; in the Lady Chapel (r.) is a Tree of Jesse with a figure of Suger. These two chapels and that of St. John

the Baptist have mosaic pavements of the 13th cent. (restored).

CHOIR. On the *Altar of the Confession, a masterpiece in stone, are placed the reliquaries of SS. Denis, Rusticus, and Eleutherius. On the left of the altar hangs a conjectural reproduction of the *Oriflamme*, the red and gold banner of the abbey of St-Denis.

The Oriflamme, adopted by Louis VI in 1124 as the royal standard of France, was removed from St-Denis only when the king took the field in person (the French war-cry being 'Montjoie St-Denis'). It was carried by Louis VI in his campaign against the Emperor Henry V; Louis VII took it with him on the Second Crusade; and it was present with Philip Augustus at Bouvines. On the fatal day of Agincourt, however, it was destroyed, and thereafter it was superseded as the royal standard by the fleur-de-lys. The present flag was set up on June 7th, 1914, in honour of the seventh centenary of the battle of Bouvines, and it was solemnly consecrated in 1917.

SACRISTY. Modern paintings of episodes in the history of the abbey. Here are issued the tickets of admission to the treasury.—The TREASURY is modern, nearly all the antique works of art being now in the Paris museums. Note, however, a silver-gilt altar-frontal of the late 17th cent., and, in a glass-case in the centre, a cross and two censers given by Charles X, two 16th cent. enamels, the funeral wreath of Marie Antoinette, the crown of Louis XVIII, an ivory Christ ascribed to Bouchardon, etc.

AMBULATORY, opposite the sacristy. 27. Tomb of *Fredegonde* (d. 597), an extremely valuable tombstone of 'cloisonné' mosaic (12th cent.), from St-Germain-des-Prés.—On the right of the steps descending to the S. transept is the entrance to the CRYPT, open only to pilgrims during the Octave of St. Denis (Oct. 9th–17th). The central chamber, viewed through narrow openings, contains twelve coffins of royal personages, including those of Louis XVIII, Louis XVI, and Marie Antoinette. In the chapels are stored the spurious tombs of the later kings of France, manufactured by Debret in the 19th cent. out of miscellaneous fragments. Practically the only authentic monument is a kneeling figure of *Diane de France* (d. 1619), the natural daughter of Henri II (3rd chapel).

S. TRANSEPT. 28. *Constable Louis de Sancerre* (d. 1402); 29. *Charles V* (d. 1380), by André Beauneveu, and *Jeanne de Bourbon* (d. 1378); 30. *Charles VI* (d. 1422) and *Isabeau de Bavière* (d. 1435), by Pierre de Thury; *31. *Bertrand Duguesclin* (d. 1380), by Thomas Privé and Robert Loisel.—Door of this transept, see p. 400.—32. *Renée d'Orléans-Longueville* (d. 1515). *33. *Francis I* (d. 1547) and *Claude de France* (d. 1521), a masterpiece of the Renaissance, begun in 1548 under the direction of Philibert Delorme; the bas-reliefs on the base are by Pierre Bontemps, depicting the military exploits of the king (Marignano, Ceresole, etc.); the kneeling figures, also by Bontemps, represent the king and queen with their children the Dauphin Francis, Charles d'Orléans, and Charlotte de France; the recumbent figures are by Bontemps and François Marchant, while the decorative

work is by Ambroise Perret and Jacques Chanterel. 34. *Béatrice de Bourbon*, Queen of Bohemia (d. 1383).

Right Aisle. *35. Urn containing the heart of *Francis I*, executed by Pierre Bontemps in 1549–55; 36. *Marguerite de France* (d. 1382). *37. *Louis d'Orléans* (d. 1407), *Valentine de Milan* (d. 1408), and their sons *Charles d'Orléans* (d. 1465) and *Philippe, Comte de Vertus* (d. 1420), a beautiful Renaissance tomb (restored), executed at Genoa in 1502–15 by Milanese and Florentine artists, at the expense of their grandson Louis XII; on the base are statues of apostles and martyrs, above are recumbent figures of Charles and Philippe d'Orléans, and on the sarcophagus are statues of Louis and Valentine. 38. *Charles, Comte d'Etampes* (d. 1336).

Ritual Choir (shown only to ticket-holders, see p. 401). The high *Stalls came from the chapel of the Château de Gaillon and show a characteristic combination of Gothic and Renaissance work (1501–7). The low stalls are 15th cent. and were brought from the abbey of St-Lucien near Beauvais. The monuments (beginning at the entrance in the right transept) were erected by St. Louis c. 1264 in memory of the early French kings. 39. *Carloman* (d. 884), son of Louis the Stammerer; 43. *Louis III* (d. 883); 41. *Bertha* (d. 783), wife of Pepin; 42. *Pepin* (d. 768); wooden statue of the Virgin, from St-Martin-des-Champs. *44. *Dagobert I* (d. 638), with modern statues of the king and his son Sigebert; bas-reliefs showing Dagobert's soul tormented by demons, its deliverance, and its ascent to heaven; the statue of Queen Nanthilde is one of the finest existing examples of 13th cent. sculpture. 45. *Blanche* (d. 1243) and *Jean* (d. 1247), children of St. Louis (enamelled brasses); 46. *Carloman* (d. 771), brother of Charlemagne, and *Hermentrude* (d. 869), first wife of Charles the Bald; 47. *Philip* (d. 1131), son of Louis the Fat, and *Constance of Castile* (d. 1160); 48. *Henri I* (d. 1060) and *Louis VI* ('the Fat'; d. 1137); 49. *Robert the Pious* (d. 1031) and *Constance d'Arles* (d. 1032); 50. *Louis X* ('the Quarrelsome'; d. 1316), *Jeanne de France* (d. 1328), and his son *Jean I* (d. 1316); 51. Twisted column in memory of *Henri III* (d. 1589), executed by Jean Pageot in 1633–35; 52. *Charles Martel* (d. 741); 53. *Clovis II* (d. 656); 54. *Philip IV* ('the Fair'; d. 1314); 55. *Philip III* ('the Bold'; d. 1285), by Pierre de Chelles, the earliest authentic portrait at St-Denis of a king of France; 56. *Isabella of Aragon* (d. 1271).

Adjoining the S. side of the basilica are the monastic buildings, reconstructed by Robert de Cotte in the 18th cent. and occupied since 1809 by a *Maison d'Education de la Légion d'Honneur*, where over 400 daughters of military and civil members of the Legion of Honour are educated free of charge. —The *Justice de Paix*, near the Place aux Gueldres, occupies the 18th cent. chapel of a Carmelite convent founded by Louise de France, daughter of Louis XV.

Beyond St-Denis we leave the Chantilly line (p. 383) on the right.—6¼ m. *Epinay-Villetaneuse* is on the Grande-Ceinture between Argenteuil and Le Bourget. It has another station (Epinay-sur-Seine) on the line from Paris to Ermont (p. 406).

From Epinay-Villetaneuse to Beaumont-sur-Oise, 17 m. (27 km.) in 1 hr. (through-trains from Paris in 40 min.). 1¼ m. *Deuil-Montmagny*. *Deuil* (l.), at the foot of the hill of Montmorency, has a 12th cent. church, altered in the 15th cent., containing the relics of St. Eugene.—2½ m. *Groslay*.—3 m. *Sarcelles-St-Brice*.—5 m. *Ecouen-Ezanville*. **Ecouen** (*Hôt.-Restaurant du Nord*) lies ¼ m. to the right, on the slope of an isolated hill crowned by a fort. The splendid

Renaissance *CHÂTEAU, a rival of Chantilly, built in 1531–42 by Jean Bullant for the Constable Anne de Montmorency, is now a school of the Legion of Honour (adm. on Sun. & Thurs. at 2 p.m., by ticket obtained at the Grande Chancellerie, 1 Rue de Solférino, Paris). The façade of the right wing is ascribed to Jean Goujon, and the chimneypiece of the Salle d'Honneur is undoubtedly by his hand. The elaborate vault and gallery of the chapel are likewise noteworthy. The church has a 16th cent. choir and superb stained glass attributed to Jean Cousin. —At (7 m.) *Domont* is a church with an apse in the purest 12th cent. style.— 9½ m. *Montsoult-Maffliers*. *Montsoult* (½ m. W.) has a church of 1534; at *Maffliers* (1 m. N.W.) the church-choir was rebuilt in 1656 by Philibert Delorme. Branch-line to *Luzarches*, see below.—From (13 m.) *Presles* excursions may be made to the *Pierre-Turquoise* (2 m. S.E.), a large and well-preserved 'allée couverte,' and to other points in the *Forêt de Carnelle*.—Beyond (15 m.) *Nointel* we cross the Oise.—17 m. (27 km.) *Persan-Beaumont*. **Beaumont-sur-Oise** (*Hôt. de la Fontaine*; *du Grand Cerf*), with 4780 inhab., lies on the left bank of the Oise. The church is an interesting building of the 13th cent., resembling in style Notre Dame in Paris. A pleasant walk may be taken along the ruined ramparts, past the old castle, dismantled in 1422.—From Beaumont to *Enghien*, see p. 406; to *Creil*, see p. 374.

FROM BEAUMONT TO PONTOISE, 12 m. (19 km.), railway descending the valley of the *Oise* in 30–40 min. (8 fr. 55, 5 fr. 80, 3 fr. 75 c.). To (5⅛ m.) *Valmondois*, where the line to Enghien diverges, see p. 406. 8 m. *Auvers-sur-Oise* (Hôt. du Nord), a beautifully situated village frequented in summer by artists and anglers. The Rue de Paris leads from the bridge, past a monument to the painter Daubigny, to the noble church (12–13th cent.), which commands a fine view.—11¾ m. *St-Ouen-l'Aumône*, see p. 348.—12 m. (19 km.) *Pontoise*, see p. 348.

FROM EPINAY-VILLETANEUSE TO LUZARCHES, 16 m. (26 km.) in 1¼ hr. (from Paris in 1¼ hr.). To (9½ m.) *Montsoult-Maffliers*, where carriages are changed, see p. 404. 12½ m. *Belloy-St-Martin*. On the edge of the Forêt de Carnelle, 1½ m. N.W., is the palatial *Château de Franconville-sous-Bois*, built in 1877 by the Duc de Massa.—About 1½ m. N. of (13½ m.) *Viarmes* is the once great Cistercian **Abbaye de Royaumont** (no adm.), founded in 1228 by St. Louis and secularized and sold under the Convention in 1791. The church, in which St. Louis was married in 1234, was pulled down in 1791, with the exception of a tall stair-turret, but the beautiful refectory, the cloisters, and some other parts of the monastic buildings still remain. A Scottish Women's Hospital for French soldiers, managed entirely by women and directly under the French Red Cross, was established here in Dec. 1914, and did splendid service during the Great War. Comp. 'The Scottish Women's Hospital at the French Abbey of Royaumont,' by Antonio de Navarro (1917).—16 m. (26 km.) **Luzarches** (*Hôt. St-Damien*), an ancient little town (1231 inhab.) on the edge of the forest of Coye (p. 383). The interesting church of *St-Damien* has a central apse of the 11th cent., the chapel of SS. Cosmas and Damian of the 12th, and a lady chapel of the 14th. The nave, aisles, and façade are Renaissance; within the portal are medallions with scenes from the lives of SS. Cosmas and Damian, by Nicolas de St-Michel (1537). The gateway of the feudal castle, to the left of the Grande Rue, leads to the charming gable of the collegiate church of *St-Côme* destroyed at the Revolution. About 1¾ m. E. is the *Château d'Hérivaux*, with an abbey-ruin, once the property of Benjamin Constant; and 1¾ m. S., on the Paris road, is the *Château de Champlâtreux*, built by the Molé family in 1733.

6¾ m. *La Barre-Ormesson*. At La Barre (r.) are the remains of the old *Château de la Chevrette*, at which Rousseau paid several visits to Mme d'Epinay.

7½ m. (12 km.) **Enghien-les-Bains** (8418 inhab.), situated on the bank of a pretty lake, at the foot of the Montmorency hills, is the nearest watering-place to Paris, dating from 1821. Until 1919, when gambling within 60 m. of Paris was forbidden by law, Enghien attracted many visitors by its baccarat tables, its 'petits chevaux,' etc., and enjoyed a considerable vogue as a little 'Monte Carlo of the North.'

Hotels. Des Bains, adjoining the bathing establishment, with a large park; closed in winter; de la Paix, R. 12, L. 15, D. 20 fr., Beau-Séjour, Nos. 50 and 32 Grande-Rue.

Restaurants. *Du Casino*, first-class; *Emile*, 72 Grande-Rue; *Pavillon du Lac*; *du Départ*, *Terminus*, opposite the station.

Post Office, 1 Rue de Mora.

Race Meetings (steeplechases) twice a month in summer; station, see below.

Tramways. To *Paris* (Trinité, No. 54) and to *Montmorency*, p. 407.

The *Etablissement Thermal*, or bathing establishment (open from 1st Sun. in April), in the Grande-Rue, is well equipped with all kinds of baths, douches, inhalations, etc. The water (10 c. per glass), which contains sulphur, rises from eight springs with a temperature of 50–57° Fahr. and is prescribed for chronic skin-diseases and affections of the throat.—The *Casino Municipal* (adm. 1 fr.), on the edge of the lake, contains a theatre, reading rooms, etc.

On the other side of the lake, 1 m. from Enghien (motor-bus every ½ hr.), is **St-Gratien,** the church of which contains the tombs of Marshal Catinat (d. 1712) and Princess Mathilde (d. 1904). Station, see below.

Tramway to (1¾ m.; 3 km.) *Montmorency*, see p. 407.

From Enghien to Beaumont-sur-Oise, 17 m. (27 km.) in c. 1 hr. (through-trains from Paris in 1¼–1½ hr.). 1 m. *Champ de Courses*, for the racecourse and St-Gratien.—1¾ m. *Ermont-Eaubonne* is a busy junction, whence our route keeps to the right, though some trains describe a loop to the W., viâ *Pontoise* (9½ m.), rejoining our route at Valmondois (see below). Omnibuses ply from the station to *Eaubonne*, a residence of Rousseau's friends, Mme d'Houdetot and St-Lambert, the poet, and to *St-Prix*, with houses once occupied by the poet Sedaine (1719–97) and Victor Hugo. Branch lines run to Argenteuil (p. 349) and to Paris (Nord) viâ *St-Gratien*, *Epinay*, and *Gennevilliers*.—4½ m. (7 km.) **St-Leu-la-Forêt** (*Hôtel de la Croix-Blanche*). The château (now pulled down) was the residence of several Orléans princes, of Louis Bonaparte, King of Holland, of Queen Hortense, and of the last of the Condés, who met a mysterious death here in 1830. The church contains the handsome marble monument of Louis Bonaparte (d. at Leghorn in 1846), who is interred in the vaults, along with two of his sons and Carlo Bonaparte, father of Napoleon I.—5½ m. *Taverny* has a noteworthy 13–14th cent. church.—6¾ m. *Bessancourt*; 8½ m. *Méry-sur-Oise* (Rest. Marcellet).—About 1 m. E. of (10 m.) *Mériel* (Hôt. Majestic), with its interesting church, are some remains of *Abbaye du Val* (adm. on previous application to Mme Chauchat; gratuity to the guide), founded in 1136 for the Cistercians, occupied after 1587 by the Feuillants, and suppressed in 1791. At the beginning of the 19th cent. it was the residence of Regnault de St-Jean-d'Angély. The railway crosses the Oise, rejoins the line from Pontoise, and follows the right bank.—11 m. *Valmondois* was for a long time the residence of Corot, and here Daumier died in 1879. A narrow-gauge railway ascends the *Valley of the Sausseron* hence to (13 m.) *Marines*, viâ (4 m.) the charming village of *Nesles-la-Vallée*. —13 m. (21 km.) **L'Isle-Adam** (*Hôt. Royal Conti*, de luxe; *La Métairie*; *Ecu de France*; *Moderne*), a town of 4010 inhab. on the left bank of the Oise, is a summer resort and a good starting-point for excursions in the *Forest of L'Isle-Adam*, which stretches to the S.W. The bridge leading from the station (which is at *Parmain*, on the right bank) to the town crosses two islands. On the first is (l.) a villa on the site of the *Château* which belonged successively to the Villiers de l'Isle-Adam, the Montmorencys, the Condés, and the Contis. From the bridge beyond the second island we see (r.) the house where the painter Jules Dupré died in 1889, with a fountain and bust by Marqueste, and (l.) the 'Plage de l'Isle-Adam,' with bathing huts, refreshment-bar, and a band (on Sundays). The interesting Renaissance church of *St-Martin* contains a pulpit of carved wood (German; 1560), stalls with quaint misericords (late 15th cent.), and, in a chapel of the N. aisle, a fine 15th cent. altarscreen of carved wood.—15 m. *Champagne-sur-Oise* has a fine 13th cent. church.—17 m. (27 km.) *Persan-Beaumont*, see p. 405.

Enghien is connected with (1¾ m.) Montmorency by a BRANCH RAILWAY, viâ *Pointe-Raquet* and *Soisy* (where James II of England lived for a time), and by an ELECTRIC TRAMWAY, passing below Montmorency church and ending at the Place des Cerisiers.

MONTMORENCY, a town of 8342 inhab., picturesquely situated on the edge of a wooded range of hills, has long been famous for its souvenirs of Rousseau, its cherries and pears, and its donkey-rides. It was the cradle of one of the most illustrious families of France, whose members styled themselves the 'premier barons of Christendom.' Among them were several Constables of France, twelve marshals, four admirals, etc., most famous of all being Anne de Montmorency (1493–1567), the 'Grand Connétable,' in whose honour the dukedom of Montmorency was created. In the 17th cent. they were succeeded by the Condé family, the heirs presumptive of which bore the title of Duc d'Enghien. The château was sacked at the time of the Revolution and pulled down in 1814.

Hotels. DE FRANCE, at the station (Pl. A 2); TROIS-MOUSQUETAIRES (CASINO DE MONTMORENCY), at l'Ermitage (Pl. C 1); DEUX-TOURELLES, 15 Boul. de l'Ermitage; ORANGERIE, Place Charles-Lebrun (Pl. B 4).—PENS. MARIE-THÉRÈSE, 35 fr., 41 Rue du Dr. Millet (Pl. B 3).

Restaurants. *Chalet des Fleurs*, at the station; *du Cheval-Blanc*, Place du Marché.

Post Office, Av. Emile.

From the station (Pl. A 2) the Avenue Emile, with a statue of Jean Jacques Rousseau by Carrier-Belleuse (1907), leads to the Place du Marché in the centre of the town, with the *Hôtel du Cheval-Blanc*, which towards the end of the 18th cent. was a sort of Parisian 'Star & Garter.' Its signboard was painted by J. B. Isabey and Gérard, unknown young artists at the time, in settlement of their bill. In the Rue de l'Eglise, to the right farther down the hill, is the 16th cent. church of *St-Martin* (Pl. B 3), situated on a terrace commanding a glorious view. The N. door is decorated with beautiful Renaissance wood-carving. In the interior we note the keystones with the motto (ΑΠΛΑΝΩΣ, 'steadfast') and arms of the Montmorencys and the numerous memorials to Polish refugees. The stained glass, representing members of the Montmorency and Coligny-Châtillon families, has been drastically restored.

No. 5 in the Rue Jean-Jacques-Rousseau, reached from the Rue de l'Eglise viâ the Rue Notre-Dame, in which is the disfigured ruin of a 13th cent. church, is the *Maison de Mont-Louis* (Pl. B 3), a former residence of Rousseau (see p. 408; no adm.). His 'donjon,' avenue of lime-trees, and stone table are still in existence. Farther on, in a fine park, is the *Hôtel de Ville*, in an 18th cent. château. On the first floor is the *Musée Jean-Jacques-Rousseau* (open Sun. 2–4; other days on application), with his furniture from the Ermitage, part of his library, portraits, the table on which

the 'Nouvelle Héloïse' was written, his reading-glass, and a mask by Houdon. The Rue Grétry leads thence viâ the Boulevard de l'Ermitage (with a bust of Grétry, at the corner, by G. Colin) to the **Ermitage** (Pl. C 1) now used as electricity works known as the 'Pausilippe' (no adm.). The house occupied by Rousseau, to the right of the entrance-gate, has been reduced to a single story.

An old hermitage on this spot was secretly repaired for Jean Jacques by Mme d'Epinay, in order to divert him from his design of retiring to Geneva. Here he came to live in 1756 and began his 'Nouvelle Héloïse.' After his rupture with Mme d'Epinay in 1757 he removed to the Mont-Louis (see p. 407), where he wrote the 'Lettre à D'Alembert,' 'Emile,' and the 'Contrat Social,' and completed the 'Nouvelle Héloïse.' In 1762, fearing arrest, he took refuge in Switzerland. The Ermitage was subsequently occupied by Regnault de St-Jean-d'Angély, Robespierre, who spent a night there three days before his execution, and the composer Grétry, who died there in 1813.

On the N. side of the Boul. de l'Ermitage is the *Châtaigneraie*, a wood of fine chestnut-trees which has become somewhat sophisticated since Rousseau's time.

From the Ermitage we may return direct to the station or we may take a stroll round the N. side of the town to inspect the handsome country-houses and villas. The *Place des Champeaux* (Pl. A 1), not far from the entrance to the forest, commands an extensive view.

The **Forest of Montmorency,** which extends to the N.W. of the town, is private property, 8650 acres in area, covering an undulating plateau about 600 ft. above sea-level. It is strongly fortified. The chestnut is the characteristic tree and the flora is interesting, but the roads are badly kept.—From the station we follow the road ascending N.W. to (½ hr.) *Andilly* (omnibus to Ermont, see p. 406). The *View from the top of the hill includes Montmartre, Mont-Valérien, and St-Germain. Keeping to the right, we reach the Carrefour de la Croix-Blanche (small restaurant), whence we follow the road to the left to the Carrefour du Pont-d'Enghien, or Bouquet de la Vallée (good restaurant), and the *Château de la Chasse*, an uninteresting 15th cent. ruin in the centre of the forest, 4 m. from Montmorency.

Fort de Montmorency
Fiscop C
St Brice
Pl. des Chapeaux
Rue de Verdun
Château d'Eau
CHÂTAIGNERAIE
Rue de l'Ermitage
Chapelle
Maison où habitait J.J. Rousseau
L'ERMITAGE J.J. ROUSSEAU
CÔTE DES CHAPEAUX
Cimetière
Sente de Grétry
Av. Marchand
Boulevard de l'Ermitage
GARE
Gendarmerie
Fontaine René
QUARTIER DE LA GARE
Fontaine des Haras
Rue des Gallerands
Pl. de Venise
Rue de Paris
Rond Point du Chêne Rey
Sente de J.J. Rousseau
PARC
Hôtel de Ville
Musée J.J. Rousseau
P.T.T.
Rue Carnot
Place Carnot
Ecoles
Rue Notre-Dame de Paris
Rue du Cours du Miel
Pl. du Chêne Gaillard
Jet d'eau Bluhoth
Parc
Sechan
Fontaine des Passerons
Église
Fontaine St Valery
Ancien Parc de Château
Montmorency
Station de Soisy
Chemin de la Fosse aux Mômes
MONTMORENCY
Mètres
Scale of Yards
0 200 0 200
Tramway
A Enghien
Enghien
B
Gare d'Enghien
C

INDEX

Names of buildings, collections, etc., and topographical names are printed in black type, names of eminent persons in italics, other entries in Roman type. Names beginning with *Saint* (*St.*) or *Sainte* (*Ste.*) are indexed under 'Saint.' *Avenues, Boulevards, Châteaux, Hôpitaux, Hotels* (for travellers), *Hotels* (mansions), *Monuments* and *Statues, Musées, Places, Restaurants, Rues, Squares*, etc., are indexed in alphabetical sub-groups under these headings. An alphabetical list of *Theatres* will be found on p. xlviii of the text.

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THE BLUE GUIDES

APPENDIX

CABS, OMNIBUSES, TRAMWAYS UNDERGROUND RAILWAYS & RIVER STEAMERS

AND

PLANS OF PARIS

WITH

STREET INDEX

To detach the Appendix from the rest of the volume, cut the coloured connecting thread, between pp. 24 and 25

MUIRHEAD'S PARIS: 1927

APPENDIX

I. CABS

Comp. p. xlii. The following is a summarized statement of the present authorized charges for cabs (taxi-autos) in Paris. The drivers expect a gratuity (c. 1 fr.) in addition.

By Day.	By Night.	Waiting.
1 fr. for 400 metres, then 25 c. for every 200 metres.	1 fr. for 200 metres, then 25 c. for every 100 metres.	By day or night, 1 fr. for 3 min., then 25 c. per 1½ min.

The figure 1 fr. 25 c. on the white flag above the taximeter indicates the charge per kilometre (after the first one).

When discharged outside the line of fortifications, taxis receive 1 fr. in addition to the fare and 1 fr. 25 c. per kilometre of the return journey to Paris. The 'indemnité de retour' from Auteuil Racecourse is fixed at 4 fr.; from Longchamp Racecourse, 6 fr.

LUGGAGE: one package, 1 fr.; two packages, 2 fr.; three or more, 3 fr.

The *Night Tariff* is in force between 11 p.m. and 6.30 a.m. and is indicated in the ordinary way on the dial of the taximeter.

II. OMNIBUSES AND TRAMWAYS

Comp. p. xliv. In the following selection of the most useful omnibus and tramway services the letters correspond to those borne by the omnibuses, the numbers to those borne by the tramway cars. The omnibus and tramway services connecting points within Paris are indicated on the large folding map of Paris (the official publication of the Paris Transport Co.) in this Appendix. Services plying to the suburbs will be found in the following list.

Suburban Districts served by Tramways and Omnibuses

Adamville 13B
Alfortville 24, 103, 125
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Argenteuil 40
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Courbevoie 35, 43, 75, S
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Kremlin-Bicêtre 85, 125
Levallois 36, 73, U, BD
Maisons-Alfort 13A, 24, 81, 103, 125
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Sèvres 1
Suresnes 44, 75
Thiais 83
Val-d'Or, Le 44
Vanves 89, 126, AN
Versailles 1
Villejuif 85
Villemomble 118
Vincennes 3, 6, 114, 118, BA
Viroflay 1
Vitry 82, 83, 105

Omnibuses

Comp. p. xlii. The fare for each stage (section) or part of a stage is 75 c. (1st class) and 50 c. (2nd class), for two sections 1 fr., 75 c., for three 1 fr. 25 c., 1 fr., etc.

Omnibuses on which the indicating letter is crossed by a diagonal bar stop at an intermediate terminus.—The chief points of interest on each route are given below. The plan references refer to the large plan of Paris in four strips, and to the smaller sectional plans, all in this Appendix.

A. Carrefour des Feuillantines (Rue d'Ulm Pl. R 69, *G*).—**Notre-Dame-de-Lorette** (Pl. B 62, *C*).—For the Panthéon, Odéon, Luxembourg, St-Sulpice, St-Germain-des-Prés, Beaux-Arts, Louvre, Boul. des Italiens.

B. Trocadéro (Pl. B 24, 25, *B*)—**Gare de l'Est** (Pl. B 77, *E*).—For the Musée Guimet, Musée Galliéra, Champs-Elysées (Grand- and Petit-Palais), Gare St-Lazare, La Trinité.

C. Neuilly (Mairie; Pl. M 8)—**Hôtel de Ville** (Pl. R 71, *F*).—For the Arc de Triomphe, Champs-Elysées, Grand- and Petit-Palais, Louvre, St-Germain-l'Auxerrois, Tour St-Jacques.—**C bis** goes on viâ the Rues de Rivoli and St-Antoine to the *Bastille*.

D. Porte de Neuilly (Pl. B 21)—**Boulevard des Filles-du-Calvaire** (Pl. B 85, *F*).—For St-Philippe-du-Roule, Palais de l'Elysée, Madeleine, Théâtre-Français, Louvre, St-Eustache, Halles, Conservatoire des Arts-et-Métiers.

E. Madeleine (Pl. B 53, *C*)—**Bastille** (Pl. R 82, *F*, *G*).—For Olympia, Opéra, Vaudeville, Opéra-Comique, Musée Grévin, Variétés, Gymnase, Portes St-Denis and St-Martin, Place de la République, Cirque d'Hiver.

F. Porte d'Asnières (Pl. M 29)—**Bastille** (Pl. R 82, *F*, *G*).—For the Gare St-Lazare, Opéra, Bourse, Banque de France, Hôtel des Postes, St-Eustache, Halles, Musée Carnavalet.

G. Batignolles (Square; Pl. M 40)—**Jardin des Plantes** (Pl. R 74, *G*).—For the Théâtre-Apollo, Trinité, Opéra, Vaudeville, Théâtre-Français, Louvre, St-

Germain-l'Auxerrois, Tour St-Jacques, Hôtel de Ville, Hôtel-Dieu, Notre-Dame, St-Louis-en-l'Ile.

H. Avenue de Clichy (Pl. M 39)—**Gobelins** (Pl. Y 66).—For the Gaumont-Palace, Bibliothèque Nationale, Théâtre-Français, Louvre, St-Germain-des-Prés, St-Sulpice, Luxembourg.

I. Place Pigalle (Pl. M 56)—**Halle aux Vins** (Pl. R 73, *G*).—For Notre-Dame-de-Lorette, Bourse, Banque de France, Louvre, St-Germain-l'Auxerrois, Institut, Monnaie, St-Séverin, Cluny.

J. Porte de Clignancourt (Pl. M 58)—**Place St-Michel** (Pl. R 67, *F*, *G*).—For the Sacré-Cœur, Folies-Bergère, Bourse, St-Eustache, Halles, Palais de Justice.

K. Place de Rungis (Pl. Y 64)—**Place de la République** (Pl. B 84, *F*).—For the Gobelins, Jardin des Plantes, Notre-Dame, Hôtel de Ville.

L. Porte de St-Ouen (Pl. M 43)—**Square du Temple** (Pl. B 79, *F*).—For the Square des Batignolles, Place Clichy, Théâtre Apollo, Opéra, Bourse, Conservatoire des Arts-et-Métiers.

M. Porte Chanmont (Pl. M 95)—**Champ de Mars** (Pl. B 31, *B*).—For the Gare de l'Est, Porte St-Denis, Gymnase, Bourse, Bibliothèque Nationale, Palais Royal, Louvre, Gare d'Orsay, Invalides.

N. Lac St-Fargeau (Pl. B 112)—**Louvre** (Pl. B 65, *D*, *G*).—For the Théâtres de l'Ambigu, de la Renaissance, and de la Porte St-Martin, Portes St-Martin and St-Denis, Notre-Dame-des-Victoires, Banque de France.

O. Ménilmontant (Place Gambetta; Pl. B 109)—**Gare Montparnasse** (Pl. R 54, *D*).—For Père-Lachaise, Cirque d'Hiver, Archives, Hôtel de Ville, Tour St-Jacques, Palais de Justice, Monnaie, St-Germain-des-Prés.

P. Père-Lachaise (Pl. B 100)—**Gare St-Lazare** (Pl. B 52, *C*).—For Père-Lachaise, Colonne de Juillet, Musée Carnavalet, Hôtel de Ville, Halles, Bourse, Opéra.

Q. Plaisance (Ouest-Ceinture Sta.; Pl. Y 32)—**Porte des Lilas** (Pl. B 111).—For Montparnasse Cemetery and Station, Luxembourg, St-Sulpice, Palais de Justice, Tour St-Jacques, Hôtel de Ville, Musée Carnavalet, Cirque d'Hiver.

R. Mairie de Clichy (Pl. M 28)—**Hôtel de Ville** (Pl. R 71, *F*).—For the Place Clichy, Notre-Dame-de-Lorette, Bourse, Halles, Châtelet.

S. Courbevoie (Gare de Bécon)—**Porte Champerret** (Pl. M 31)—**Place de la Contrescarpe** (Pl. R 69, *G*).—For the Panthéon, Odéon, Luxembourg, St-Sulpice, Chambre des Députés, Place de la Concorde, Madeleine, Magasins du Printemps, St-Augustin, Parc Monceau.

T. Carrefour Patay-Tolbiac (Pl. Y 82)—**Square Montholon** (Pl. B 66, 67, *E*).—For the Jardin des Plantes, Hôpital de la Pitié, Notre-Dame, Hôtel de Ville, Arts-et-Métiers, Théâtre du Gymnase.—**T bis** from the **Quai de la Gare** (Pl. Y 80).

U. Gobelins (Pl. Y 66)—**Levallois** (Pl. M 14).—For St-Médard, Luxembourg, Chambre des Députés, Champs-Elysées, Place des Ternes.—**U bis** to the **Porte d'Asnières** (Pl. M 29).

V. Boul. Pasteur (Pl. R 44)—**Gare du Nord** (Pl. M 67). See **AG.**

W. La Villette (Pl. M 76)—**Gare du Luxembourg** (Pl. R 63, *G*).—For the Arts-et-Métiers, Hôtel de Ville, Notre-Dame, St-Séverin, Sorbonne.

X. Vaugirard (Rue Blomet; Pl. R 35)—**Gare St-Lazare** (Pl. B 52, *C*).—For the Gare d'Orléans, Quai d'Orsay, Tuileries, St-Roch, Colonne Vendôme, Crédit Foncier, Théâtre des Capucines, Olympia, Madeleine.

Y. Javel (Place Balard; Pl. Y 10)—**Porte St-Martin** (Pl. B 73, *E*).—For the Ecole Militaire, Hôtel des Invalides, Gare d'Orléans, Quai d'Orsay, Louvre, Théâtre-Français, Arts-et-Métiers.

Z. Grenelle (Place Beaugrenelle; Pl. R 23)—**Place Voltaire** (Pl. R 91).—For the Institut Pasteur, Gare Montparnasse, Luxembourg, Odéon, Sorbonne, Collège de France, Ile St-Louis, Bastille.

AB. Passy (Pl. R 16)—**Place de la Bourse** (Pl. B 63, *E*).—For the Arc de Triomphe, St-Philippe-du-Roule, Elysée, Madeleine, Vaudeville.

AC. Gare du Nord (Pl. M 67, *E*)—**Champ de Mars** (Pl. R 31, *B*).—For St-Vincent-de-Paul, Opéra-Comique, Opéra, Olympia, Madeleine, Champs-Elysées.

AD. Champ de Mars (Ecole Militaire; Pl. R 36, *B*)—**Place de la République** (Pl. B 78, 84, *E*, *F*).—For St-François-Xavier, St-Germain-des-Prés, Monnaie, Palais de Justice, Tour St-Jacques, Hôtel de Ville.—**AD bis** from the **Place V. Hugo** (Pl. B 23).—For the Musées Guimet and Galliéra.

AE bis. Parc Montsouris (Pl. Y 58) and **AE. Porte d'Orléans** (Pl. Y 48)—

Opéra (Pl. B 58, *C*).—For Montparnasse Cemetery, Bon Marché, Gare d'Orsay, Tuileries.

AF. Grandes Carrières (Hôp. Bretonneau, Pl. M 49)—**Plaisance** (Porte de Vanves, Pl. Y 32).—For Montmartre Cemetery, Trinité, Opéra, Louvre, St-Germain-des-Prés, Gare Montparnasse.

AG. and **V. Vaugirard** (Porte de Versailles; Pl. Y 16)—**Gare du Nord** (Pl. M. 67, *E*).—For the Institut Pasteur, Bon Marché, St-Germain-des-Prés, Beaux-Arts Tuileries, Théâtre-Français, Louvre, Banque de France, Bourse, Gymnase, St-Vincent-de-Paul.

AH. Javel (Grenelle Sta., Pl. Y 11)—**Montmartre** (Place Jules-Joffrin, Pl. M 59).—For the Ecole Militaire, Champ de Mars, Hôtel des Invalides, Chambre des Députés, Champs-Elysées, Madeleine, St-Lazare, Place Clichy, Montmartre Cemetery.

AI. Gare St-Lazare (Pl. B 52, *C*)—**Place St-Michel** (Pl. R 67, *F*, *G*).—For the Opéra, Théâtre-Français, St-Germain-l'Auxerrois, Louvre, Tour St-Jacques, Palais de Justice.—**AI bis. Gare St-Lazare** (Pl. B 52, *C*)—**Porte d'Italie** (Pl. Y 74).—For the Opéra, Théâtre Français, Institut, Monnaie, Cluny, Jardin du Luxembourg, Gobelins, Place d'Italie.

AJ. Porte de la Villette (Pl. M 88)—**Opéra** (Pl. B 58, *C*).—For the Abattoirs, Montmartre Cemetery Place Blanche, Trinité.

AK. Gare St-Lazare (Pl. B 52, *C*)—**Gare de Lyon** (Pl. R 88, 89, *G*).—For the Opéra, Opéra-Comique, Porte St-Denis, Porte St-Martin, Théâtres de la Porte St-Martin and de la Renaissance, Colonne de Juillet, Gare de Vincennes.

AL. Porte d'Asnières (Pl. M 29)—**Porte de Châtillon** (Pl. Y 43).—For the Gare St-Lazare, Madeleine, Champs-Elysées, Tuileries, Chambre des Députés, Bon Marché, Gare Montparnasse.

AM. Montmartre (Place Jules-Joffrin; Pl. M 59)—**St-Germain-des-Prés** (Pl. R 57, *D*).—For the Montmartre Cemetery, Gare St-Lazare, Opéra, Théâtre-Français, Palais-Royal, Tuileries.

AN. Vanves (Pl. Y 18)—**Porte Brancion** (Pl. Y 27)—**Halles** (Pl. B 70, *F*).—For the Institut Pasteur, Hôpital Laënnec, Bon Marché, St-Germain-des-Prés, Hôpital de la Charité, Ecole des Beaux-Arts, Institut, Monnaie, St-Eustache.

AO. Porte de la Chapelle (Pl. M 68)—**Place d'Italie** (Pl. Y 67).—For the Gares de Vincennes, de Lyon, and d'Austerlitz, Jardin des Plantes, Gobelins.

AP. La Villette (Marché; Pl. M 89)—**Gare d'Austerlitz** (Pl. R 84, *G*).—For the Buttes-Chaumont, St-Jean-Baptiste, Père-Lachaise, Place de la Bastille, Jardin des Plantes.

AQ. Montmartre (Square St-Pierre; Pl. M 56)—**Boulevard de Grenelle** (Pl. R 27).—For the Montmartre Cemetery, Gare St-Lazare, St-Philippe-du-Roule.

AR. Porte de Gentilly (Pl. Y 64)—**Gare du Nord** (Pl. M 67, *E*).—For the Folies-Bergère, St-Eustache, Monnaie, Odéon, Luxembourg, Gare de Sceaux-Médicis, Val-de-Grâce, Parc Montsouris.

AS. Porte de St-Cloud (Pl. R 5)—**Bourse** (Pl. B 63, *E*).—See **AB**.

AT. Place Voltaire (Pl. R 91)—**Porte de Neuilly** (Pl. B 21).—For Place de la République, Grands Boulevards, Opéra, Gare St-Lazare, St-Augustin, Arc de Triomphe, Bois de Boulogne.

AU. Porte de Picpus (Pl. Y 106)—**Gare St-Lazare** (Pl. B 52, *C*).—For the Bastille, Musée Carnavalet, Halles, Banque de France, Opéra.

AX. Passy (La Muette; Pl. R 11)—**Panthéon** (Pl. R 68, *G*).—For Trocadéro, Tour Eiffel, Ecole Militaire, Bon Marché, St-Sulpice, Luxembourg.

AZ. Place Daumesnil (Pl. R 105)—**Gare St-Lazare** (Pl. B 52, *C*).—For Gare de Lyon, Hôtel de Ville, Châtelet, Louvre, Tuileries, Madeleine.

BA. Opéra (Pl. B 57, *C*)—**Vincennes.**—For the Eastern Boulevards, Place de la République, Boulevard Voltaire, Cours de Vincennes, Château de Vincennes.

BC. Châtelet (Pl. R 66, *F*)—**Belleville** (Eglise, Pl. B 97).—For St-Merri, Arts et-Métiers, Place de la République.

BD. Bois-Colombes—**Porte Champerret** (Pl. M 31)—**St-Médard** (Pl. R 75).—For the Musée Henner, Gare St-Lazare, Opéra, Bourse, Halles, Châtelet, Cité St-Séverin, Jardin des Plantes.

BE. Palais-Royal (Pl. B 65, *D*)—**Porte de la Chapelle** (Pl. M 68).—For the Rue du Louvre, Théâtre du Gymnase, St-Vincent-de-Paul.

BF. Place de la République (Pl. B 84, *F*)—**Eglise de Belleville** (Pl. B 97), via the Rue du Faubourg-du-Temple, replacing the Belleville funicular.

BG. Opéra (Pl. B 58, *C*)—**Montreuil** (Mairie) viâ the Porte de Bagnolet (Pl. B 114).—**BL. Opéra—Montreuil** (Place Carnot) viâ the Porte de Montreuil (Pl. R 112).—For the Bourse, Arts-et-Métiers, Place de la République, Père-Lachaise.

BH. Halles (Pl. B 70, *F*)—**Pantin** (Rue Courtois; Pl. M 109).—For the Arts-et-Métiers, Place de la République, Hôpital-St-Louis, Buttes-Chaumont.

BL. Opéra (Pl. B 58, *C*)—**Montreuil** (Place Carnot) viâ the Porte de Montreuil (Pl. R 117).—As Rte. L to the Square du Temple, and for the Cirque d'Hiver and Père-Lachaise.

Night Services. Fare 2 fr. 50 c. The following omnibuses leave the PLACE DU CHÂTELET for the city gates at 1.30, 2.30, 3.30, and 4.30 a.m. (return journeys start at 1, 2, 3, 4, and 5 a.m.).

SN 1. To the Porte de Neuilly viâ the Rue de Rivoli, Rue St-Honoré, Av. de l'Opéra, Gare St-Lazare, Boul. Haussmann, Faub. St-Honoré, Place des Ternes, Boul. Pereire.

SN 2. To the Porte de Clichy viâ the Boul. Sébastopol, Rue Rambuteau, Rue and Faub. Montmartre, Rue N.-D. de Lorette, Rue Pigalle, Boul. and Av. de Clichy.

SN 8. To the Porte de Versailles viâ the Boul. du Palais, Place St-Michel, Rue Danton, Rue de Rennes, Boul. and Gare Montparnasse, Boul. de Vaugirard, Boul. Pasteur, Rue de Vaugirard.

SN 9. To the Porte de St-Cloud viâ the Rue de Rivoli, Place de la Concorde, Champs-Elysées, Rue Pierre-Charron, Av. du Prés.-Wilson, Trocadéro, Rue Franklin, Rue de Passy, Av. Mozart, Rue Michel-Ange, Boul. Exelmans, Rue Chardon-Lagache, Av. de Versailles.

The following service starts at 1.30, 2.30, and 3.30 only, returning at 1, 2, and 3.—**SN 7.** To the Porte d'Orléans viâ the Boul. du Palais, Boul. St-Michel, Rue Gay-Lussac, Rue Claude-Bernard, Av. des Gobelins, Av. d'Orléans.

SN 4 runs on Sun. morning only from the Place du Châtelet at 1.30, 2.30, and 3.30 to the Porte de Montreuil (return journeys start at 1, 2, and 3), viâ the Boul. Sébastopol, Place de la République, Place de la Nation, Cours de Vincennes, Boul. Davoust.

SN 3 leaves the Place de l'Opéra nightly at 1.40 a.m. only for the Porte de Bagnolet viâ the Rue du Quatre-Septembre, Rue de Turbigo, Place and Av. de la République, Av. Gambetta, Rue Belgrand.

Tramways

Comp. p. xliii. The fare for each stage (section) or part of a stage is 60 c. (1st class) and 45 c. (2nd class), for two 80 c. and 60 c., for three or more 1 fr. and 80 c. Cars on which the indicating number is crossed by a horizontal bar stop at an intermediate terminus.

1. Louvre (Pl. B 65, *D*, *F*)—**Sèvres** (p. 315)—**Versailles** (p. 320).—For the Trocadéro, Boulogne, Chaville, Viroflay.

2. Louvre (Pl. B 65, *D*, *F*)—**Point-du-Jour** (Pl. R 10)—**St-Cloud** (p. 313).—For the Trocadéro, Boulogne, Billancourt.

3. Louvre (Pl. B 65, *D*, *F*)—**Vincennes** (Château; p. 86).—For the Place du Châtelet, Hôtel de Ville, St-Paul-St-Louis, St-Gervais, Colonne de Juillet, Place de la Nation, Château and Bois de Vincennes.

4. Montreuil (p. 88)—**Bastille** (Pl. R 82, *F*, *G*)—**Louvre** (Pl. B 65, *D*, *F*).—For the Place de la Nation, Colonne de Juillet, St-Gervais, Hôtel de Ville, Place du Châtelet.

5. Trocadéro (Pl. B 24, *B*)—**Villette** (Pl. M 76)—**Place de la Nation** (Pl. R 103).—For the Arc de Triomphe, Russian Church, Parc Monceau, Montmartre Cemetery, Cirque Médrano, Père-Lachaise.

6A. Vincennes (p. 86)—**Cours de Vincennes** (Petite-Ceinture; Pl. R 113)—**Louvre** (Pl. B 65, *D*, *F*).—For the Place de la République, Place de la Nation, Ste-Elisabeth, Conservatoire des Arts-et-Métiers, St-Nicolas-des-Champs, Tour

Jean-sans-Peur, St-Eustache, Halles.—**6B** runs from the **Place de la République** to **Nogent-sur-Marne** (p. 367).

8. Montrouge (Pl. Y 48)—**Gare de l'Est** (Pl. B 77, *E*).—For the Catacombs, Luxembourg, Cluny, Palais de Justice, Tour St-Jacques, Arts-et-Métiers, St-Laurent.

9. St-Denis (beyond Pl. M 68)—**Jardin des Plantes** (Pl. R 74, *G*).—For the Sorbonne, Cluny, St-Séverin, Palais de Justice, St-Leu, Arts-et-Métiers, St-Laurent, Gare de l'Est, Gare du Nord.

10. St-Ouen (Mairie; p. 57)—**Bastille** (Pl. R 82, *F*, *G*).—For Dufayel Stores, Gare du Nord, Gare de l'Est, St-Laurent, Alhambra, St-Ambroise, Colonne de Juillet.

11A. Cemetery of St-Ouen (p. 57)—**Place de la Nation** (Pl. R 103)—**St-Mandé** (Pl. R 119).—For Dufayel Stores, Gare du Nord, Gare de l'Est, St-Laurent, Alhambra, St-Ambroise.

11B. Pierrefitte—Place de la République (Pl. B 84, *F*).—For St-Denis, Porte de Clignancourt.

12. Auteuil (Pl. R 3)—**Passy** (Pl. R 16)—**Hotel de Ville** (Pl. R 71, *F*).—For the Palais du Trocadéro, Musées Guimet and Galliéra, Champs-Elysées, Louvre, St-Germain-l'Auxerrois, Tour St-Jacques.

13. Créteil (p. 368) or **Adamville—Charenton** (Pl. Y 114)—**Louvre** (Pl. B 65, *D*, *F*).—For St-Maur, St-Maurice, Bercy Warehouses, Gare de Lyon, Bastille, St-Gervais, Hôtel de Ville.

14. Bastille (Pl. R 82, *F*, *G*)—**Champ de Mars** (Pl. R 31, *B*).—For St-Nicolas-du-Chardonnet, Cluny, St-Germain-des-Prés, St-Thomas-d'Aquin, Chambre des Députés, Gare des Invalides.

15. Muette (Pl. B 15)—**Opéra** (Pl. B 57, *C*).—For the Arc de Triomphe, St Augustin, Chapelle Expiatoire, Gare St-Lazare, Opéra.—N.B. This line is served by omnibuses on Sun. in summer.

16. Boulogne (Rond Point de la Reine; p. 319)—**Auteuil Station** (Pl. R 3) and **Madeleine** (Pl. B 53, *C*).—For the Jardin Fleuriste and Bois de Boulogne, Ranelagh, Trocadéro, Arc de Triomphe, St-Augustin, Chapelle Expiatoire, Gare St-Lazare.

18. Porte de St-Cloud (Pl. R 5)—**St-Sulpice** (Pl. R 57, *G*).—For Javel, Institut Pasteur, Bon Marché.

19. Gare de Lyon (Pl. R 88, 89, *G*)—**Avenue Henri-Martin** (Ceinture; Pl. B 14).—For the Jardin des Plantes, St-Nicolas-du-Chardonnet, Cluny, St-Germain-des-Prés, Beaux-Arts, Place de la Concorde, Musée Guimet, Trocadéro, Bois de Boulogne.

20. Porte de Vincennes (Pl. R 113)—**Champ de Mars** (Pl. R 31, *B*).—For the Gare de Lyon, Jardin des Plantes, St-Nicolas-du-Chardonnet, Cluny, St-Germain-des-Prés, St-Thomas-d'Aquin, Gare des Invalides.

21. Opéra (Pl. B 58, *C*)—**Pantin** (Pl. M 109); **Bobigny** (21d); **Noisy-le-Sec** (21c); **Le Raincy** (21a) or **Pavillons-sous-Bois** (21b).—For Notre-Dame-de-Lorette, St-Vincent-de-Paul, Gare du Nord.

22. Montreuil (p. 88)—**Place de la République** (Pl. B 84, *F*)—**Louvre** (Pl. B 65, *D*, *F*).—For the Place de la Nation.

23. Auteuil Station (Pl. R 3)—**Boulogne** (p. 319)—**Porte de Versailles** (Pl. Y 16).—For the Bois de Boulogne, Billancourt, Issy-les-Moulineaux.

24. Maisons-Alfort (p. 90)—**Charenton—Place de la République** (Pl. B 84, *F*)—For the Bois de Vincennes, Gare de Vincennes, Cirque d'Hiver, Théâtre Déjazet.

25. St-Cloud (p. 313)—**Auteuil** (Pl. R 3) and **St-Sulpice** (Pl. R 57, *D*).—For the Blind Asylum, Bon Marché.

26. Mairie du XV^e^ (Rue Lecourbe; Pl. R 34)—**St-Augustin** (Pl. B 47, *A*, *C*) **Cours de Vincennes** (Pl. R 113).—For the Ecole Militaire, Invalides, Champs-Elysées, St-Augustin, Trinité, Gare St-Lazare, Notre-Dame-de-Lorette, St-Vincent-de-Paul, Gare du Nord, Parc des Buttes-Chaumont, Père-Lachaise.

27. St-Mandé (p. 87)—**Porte de Vincennes** (Pl. R 113)—**Louvre** (see No. 1).—For the Bastille, St-Paul-St-Louis, St-Gervais, Hôtel de Ville, Châtelet.

28. Montrouge (Pl. Y 48)—**St-Augustin** (Pl. B 47, *A*, *C*)—**Gare du Nord** (Pl. M 67, *E*).—For the Gare Montparnasse, Blind Asylum, Ecole Militaire, Hôtel des Invalides, Champs-Elysées, Gare St-Lazare, Notre-Dame-de-Lorette, St-Vincent-de-Paul.

29. La Villette (Porte Jean-Jaurès; Pl. M 95)—**Gare Montparnasse** (Pl. R 54, *D*).—For the Gare de l'Est, St-Laurent, Arts-et-Métiers, Théâtre de la Gaîté, St-Germain-des-Prés, St-Sulpice.—29A runs from Pantin, 29B from Pré-St-Gervais.

30. Place de l'Etoile (Pl. B 27, *A*)—**Place Blanche** (Pl. M 51)—**Bastille** (Pl. R 82, *F*, *G*).—For the Arc de Triomphe, Russian Church, Parc Monceau, Gaumont-Palace, Montmartre Cemetery, Moulin Rouge, Cirque Médrano, Gare du Nord, St-Laurent, Alhambra, St-Ambroise.

31. Place de l'Etoile (Pl. B 27, *A*)—**Mairie du XVIII^{e}** (Montmartre; Pl. M 59)—**Bastille** (Pl. R 82, *F*, *G*).—For the Arc de Triomphe, Russian Church, Gare des Batignolles, Dufayel Stores, Gares du Nord and de l'Est, St-Laurent, Alhambra, Colonne de Juillet.

32. Auteuil Station (Pl. R 3)—**Billancourt**—**Porte de Versailles** (Pl. Y 16).—For Parc des Princes, Issy-les-Moulineaux.

34. Asnières (p. 312)—**Gare d'Austerlitz** (Pl. R 84, *G*).—For Clichy, Gares du Nord and de l'Est, Place de la République, Bastille, Gare de Lyon.

35. Madeleine (Pl. B 53, *C*)—**Colombes** (p. 349).—For St-Augustin, Parc Monceau, Musée Cernuschi, Neuilly, Courbevoie.

36. Madeleine (Pl. B 53, *C*)—**Levallois** (Pl. M 19).—For St-Augustin, Parc Monceau, Musée Cernuschi.

37. Madeleine (Pl. B 53, *C*)—**Neuilly** (Avenue de Madrid; Pl. M 2).—For St-Augustin, Parc Monceau, Musée Cernuschi, Bois de Boulogne.

38. Porte Maillot (Pl. B 16)—**Puteaux** (p. 312).—For Bagatelle.

39. Madeleine (Pl. B 53, *C*)—**Clichy** (p. 312)—**Gennevilliers** (p. 312).

40. Argenteuil (p. 343)—**Place Clichy** (Pl. M 46).—For Colombes, Asnières, Clichy.

41. Madeleine (Pl. B 53, *C*)—**Pont de Neuilly** (Pl. M 1) and **La Garenne** (p. 334).—For St-Augustin, Musée Jacquemart-André, Etoile, Bois de Boulogne.

42. Madeleine (Pl. B 53, *C*)—**St-Denis** (p. 400).—For the Gare St-Lazare, Montmartre Cemetery, Basilique de St-Denis.

43. Gare Montparnasse (Pl. R 54, *D*)—**Courbevoie** (p. 312).—For the Invalides, Quai d'Orsay, Etoile, Bois de Boulogne.

44. Porte Maillot (Pl. B 16)—**Suresnes** (p. 313)—**St-Cloud** (p. 313).—For Bagatelle, Le Val-d'Or.

45. Madeleine (Pl. B 53, *C*)—**Asnières** (p. 312).—For the Gare St-Lazare, Place Malesherbes.

48. Opéra (Pl. B 58, *C*)—**St-Denis** (p. 400).—For Notre-Dame-de-Lorette, Gare du Nord, Basilique de St-Denis.

49. Gare du Nord (Pl. M 67, *E*)—**Aubervilliers** (p. 375)—**La Courneuve.**

50. Place de la République (Pl. B 84, *F*)—**Aubervilliers** (p. 375).—For the Alhambra, St-Laurent, Gares de l'Est and du Nord, Cattle-markets.

51. Place de la République (Pl. B 84, *F*)—**Pantin** (Pl. M 103)—**Drancy.**—See No. 50.

52. Le Bourget (p. 375)—**Opéra** (Pl. B 58 *C*).—For La Villette, Gares du Nord and de l'Est.

53. St-Denis (p. 400)—**Place de la République** (Pl. B 84, *F*).—For the Gares du Nord and de l'Est.

54. Trinité (Pl. B 57, *C*)—**Epinay** (p. 404)—**Enghien** (p. 405).—For Montmartre Cemetery, St-Ouen, St-Denis, Lac d'Enghien.

55. St-Ouen (p. 57)—**Opéra** (Pl. B 58, *C*).—For the Gares du Nord and de l'Est.

58. St-Germain (p. 345)—**Porte Maillot** (Pl. B 16).—For Port-Marly, Bougival, Malmaison, Neuilly.

62. Maisons-Laffitte (p. 346)—**Porte Maillot** (Pl. B 16).—For Sartrouville, Nanterre, Colombes, Neuilly.

73. St-Ouen (Mairie; p. 57)—**Porte Maillot** (Pl. B 16).—For Porte de Clichy, Porte Champerret.

75. St-Cloud (p. 307)—**Asnières** (p. 306).—For Suresnes, Puteaux, Neuilly, Courbevoie.

81. Place de la République (Pl. B 84, *F*)—**Maisons-Alfort** (p. 90).—For the Bastille, Gare de Lyon, Bois de Vincennes, St-Mandé.

82. Vitry (Gare; p. 355)—**Ivry** (Pl. Y 89)—**Châtelet** (Pl. R 66, *F*).—For Notre-Dame, Gobelins.

83. Thiais—Choisy-le-Roi (p. 355)—**Vitry** (p. 355)—**Châtelet** (Pl. R 66, *F*).—For Notre-Dame, Gobelins, Cimetière Parisien.

84. Petit Ivry—Halles (Pl. B 70, *F*).—For the Place du Châtelet, Palais de Justice, Cluny, Sorbonne, Luxembourg Gardens, Gare de Sceaux-Médicis, St-Médard, Gobelins.

85. Villejuif—Châtelet (Pl. R 66, *F*).—For Notre-Dame, Gobelins, Bicêtre, Asile de Villejuif.

86. Fontenay-aux-Roses (p. 351)—**Châtelet** (Pl. R 66, *F*).—For the Sorbonne, Luxembourg, Catacombs, Châtillon.

87. Malakoff (Pl. Y 29)—**Halles** (Pl. B 70, *F*).—For St-Eustache, Palais de Justice, Gare Montparnasse.

89. Clamart (p. 318)—**Hôtel de Ville** (Pl. R 71, *F*).—For the Gare Montparnasse, Blind Asylum, Issy Tobacco Factory.

91. Gare Montparnasse (Pl. R 54, *D*)—**Bastille** (Pl. R 82, *F*, *G*).—For the Luxembourg, Gobelins, Jardin des Plantes, Gare d'Austerlitz, Gare de Lyon.

92. Gare Montparnasse (Pl. R 54, *D*)—**Etoile** (Pl. B 27, *A*)—**Place Pereire** (Pl. M 26).—For St-François-Xavier, Invalides, Av. Marceau.

93. Arcueil-Cachan (p. 350)—**Châtelet** (Pl. R 66, *F*).—For Val-de-Grâce, Panthéon, Cluny, Notre-Dame, Hôtel de Ville.

95. Place de la République (Pl. B 84, *F*)—**Montreuil** (p. 88; 95B) or **Pavillons-sous-Bois** (95A).—For Père-Lachaise, Les Lilas, Romainville; 95A for Noisy-le-Sec and Bondy also.

97. Place de la République—**Bagnolet.**—For Père-Lachaise.

98. Place de la République—Montreuil.—For the Place de la Nation.

100. Place de la République—Bagnolet (Rue Floréal; beyond Pl. B 117).—For Père-Lachaise.

101. Louvre (Pl. B 65, *F*)—**Romainville.**—For Hôtel de Ville, Bastille, Père Lachaise, Bagnolet.

103. Place de la Concorde (Pl. B 50, *D*)—**Bonneuil** (p. 368).—For the Monnaie, Notre-Dame, Jardin des Plantes, Gare d'Austerlitz, Ivry Maisons-Alfort, Créteil.—**103** barrée goes to **Alfortville.**

105. Place de la Concorde (Pl. B 50, *D*)—**Vitry** (p. 355).—As No. 103 to Ivry.

114. Châtelet (Pl. R 66, *F*)—**La Maltournée** (Neuilly-sur-Marne, p. 369).—For the Bastille, Vincennes, Fontenay-sous-Bois, Nogent-sur-Marne, Le Perreux.

118. Place de la République (Pl. B 84, *F*)—**Fontenay-sous-Bois** (p. 367), **Rosny** (p. 369) **Villemomble** (p. 370), and **Le Raincy** (p. 370).—For the Alhambra, Père-Lachaise.

123/124. Porte de Vincennes (Pl. R 113)—**Av. d'Orléans** (Pl. Y 47)—**Porte de St-Cloud** (Pl. Y 1).—For Bercy, Parc de Montsouris, St-Pierre-de-Montrouge, Pont Mirabeau, Auteuil Church.

125. Porte de Vincennes (Pl. R 118)—**Porte d'Orléans** (Pl. Y 49).—For the Bois de Vincennes, Pont de Charenton, Maisons-Alfort, Ivry, Bicêtre, Gentilly.

126. Porte de St-Cloud (Pl. Y 1)—**Porte d'Orléans** (Pl. Y 49).—For Issy-Les-Moulineaux, Vanves, Malakoff, Montrouge.

127. Fontenay-aux-Roses (p. 351)—**St-Germain-des-Prés** (Pl. R 57, *D*).—For the Gare and Cimetière du Montparnasse, thence as No. 86.

128. Châtenay (p. 351)—**Porte d'Orléans** (Pl. Y 49).—For Sceaux, Fontenay-aux-Roses, Bagneux, Montrouge.

III. UNDERGROUND RAILWAYS

I. MÉTROPOLITAIN OR MÉTRO

Comp. p. xliii.—Fares: 1st class 1 fr., 2nd class 60 c.; 2nd class return-tickets issued before 9 a.m. 70 c.—Below is a list of the lines and stations, with a note of the chief points of interest near the latter. The plan-references refer to the large Plan of Paris. The names of *Interchange Stations* are followed by brackets, with figures indicating the intersecting lines.

1. From the Porte de Vincennes to the Porte Maillot

Porte de Vincennes	Pl. R 113. For the Cours de Vincennes.
Nation (2 ; 6)	Pl. R. 103. For the Boul. Diderot.
Reuilly	Pl. R. 98.
Lyon	Pl. R 88, *G*. For the Rue and Gare de Lyon.
Bastille (5)	Pl. R 82, *G*. For the Gare de Vincennes; Rue St-Antoine.
St-Paul	Pl. R 76, *F*. For the Musée Carnavalet; Place des Vosges; St-Paul-St-Louis.
Hôtel de Ville	Pl. R 71, *F*. For St-Gervais; Archives.
Châtelet (4)	Pl. B 70, *F*. For the Théâtres Sarah Bernhardt and du Châtelet; Tour St-Jacques; St-Merri; Fontaine des Innocents.
Louvre	Pl. B 65, *F*. For St-Germain-l'Auxerrois.
Palais-Royal (7 ; 7bis)	Pl. B 65, *D*. For the Théâtre-Français; Louvre; Grands Magasins du Louvre; Rue de Rivoli; Place du Carrousel.
Tuileries	Pl. B 59, *C*. For the Jardin des Tuileries; St-Roch; Place Vendôme.
Concorde (8 ; N-S. *A*)	Pl. B 54, *C*. For the Jardin des Tuileries; Rue Royale; Place Vendôme; Champs-Elysées.
Champs-Elysées	Pl. B 43, *A*. For the Grand-Palais Petit-Palais; Palais de Glace; Elysée; Théâtres Marigny and des Champs-Elysées.
Marbeuf (9)	Pl. B 38, *A*. For the Rond-Point.
George-V	Pl. B 33, *A*. For the Théâtres Fémina and de l'Etoile.
Etoile (2 ; 5)	Pl. B 27, *A*. For the Arc de Triomphe.
Obligado	Pl. B 27, *A*.
Porte Maillot	Pl. B 21. For the Bois de Boulogne; Neuilly.

2. From the Place de la Nation to the Porte Dauphine viâ the Outer Boulevards

Place de la Nation (1 ; 6)	Pl. R 103. For the Boul. de Charonne.
Avron	Pl. R 107.
Bagnolet	Pl. R 101. For the Flemish Church in the Rue de Charonne.
Philippe-Auguste	Pl. R 96. For Père-Lachaise (main entrance); Boul. de Ménilmontant.
Père-Lachaise (3)	Pl. B 100. For Père-Lachaise (N.W. entrance).
Ménilmontant	Pl. B 94. For Notre-Dame-de-la-Croix; Boul. de Belleville.
Couronnes	Pl. B. 93
Belleville	Pl. B 87. For the Rue du Faubourg du Temple (end); Rue de Belleville (beginning).
Combat	Pl. B 86, *E*. For the Hôpital St-Louis; Canal St-Martin.
Jean-Jaurès (7)	Pl. M 76. High-level station. For the Rond-Point de la Villette; Av. Jean-Jaurès; Bassin de la Villette; Rue de Flandre. Hence to Barbès-Rochechouart (see below) the line passes along a viaduct, affording a view of the Butte Montmartre and the Sacré-Cœur (r.) and of the lights of Paris at night.
Aubervilliers	Pl. M 76. For the Boul. de la Chapelle.—We cross the Chemin de Fer de l'Est which runs in a cutting.
La Chapelle	Pl. M 71. For the Rue du Faubourg-St-Denis (end); Rue de la Chapelle (beginning).—We pass over the Ligne du Nord.

Barbès-Rochechouart (4) Pl. M 61. The last high-level station (see above). For Boul. de Magenta (end); Hôpital Lariboisière; Boul. Barbès (beginning); Dufayel Stores.—The line descends to the level of the Place du Delta and enters a tunnel.

Anvers . . . . . Pl. M 61. For the Place-St-Pierre; Funicular railway to the Sacré-Cœur de Montmartre; Boul. Rochechouart; Trianon-Lyrique.

Pigalle (N-S. *A*) . . . Pl. M 56. For the Boul. de Clichy; Rue Pigalle (end); Cabarets and Night-Clubs of Montmartre.

Blanche . . . . . Pl. M 51. For the Rue Lepic (beginning); Rues Blanche and Fontaine (end); Moulin Rouge; Moulin de la Galette; Montmartre Cemetery (Avenue Rachel).

Clichy (N-S. *B*) . . . Pl. M 46. For the Gaumont Palace; Montmartre Cemetery; Avenue de Clichy (beginning); Rues de Clichy, d'Amsterdam, and de Pétrograd (end); Boul. des Batignolles.

Rome . . . . . Pl. M 41. For the Boul. des Batignolles; Théâtre des Arts; Rue de Rome.

Villiers (3) . . . . Pl. M 36, 37, *A*. For the Boul. de Courcelles; Avenue de Villiers; Rue du Rocher (end).

Monceau . . . . . Pl. M 37, *A*. For the Musée Cernuschi; Parc Monceau.

Courcelles . . . . . Pl. M 32, *A*. For the Russian Church (Rue Daru); Hôpital Beaujon.

Ternes . . . . . Pl. B 31, *A*. For the Avenue de Wagram; Avenue des Ternes (beginning); Rue du Faubourg-St-Honoré (end).

Etoile (1 ; 5) . . . . Pl. B 27, *A*. For the Arc de Triomphe and the avenues radiating thence.

Victor-Hugo . . . . Pl. B 23. For the Musée d'Ennery; Avenue Bugeaud.

Porte-Dauphine . . . Pl. B 18. For the Bois de Boulogne.

3. From the Porte des Lilas to the Porte de Charmerret

Porte des Lilas (7) . . Pl. B 112. Underground connection with Pré-St-Gervais (Appx., p. 14).

St-Fargeau . . . . Pl. B 108. For the Avenue Gambetta.

Pelleport . . . . Pl. B 108. For the Avenue Gambetta.

Place Gambetta . . . Pl. B 109. For the Hôpital Tenon.

Martin-Nadaud . . . Pl. B 104. For Père-Lachaise (N. entrance).

Père-Lachaise (2) . . . Pl. B 100. See above. For the Avenue de la République (end).

St-Maur . . . . . Pl. B 94.

Parmentier . . . . Pl. B 89. For the Avenue Parmentier; Avenue de la République.

République (5) . . . Pl. B 84, *F*. For the Avenue de la République (beginning); Boul. Voltaire; Boul. du Temple; Rue de Turbigo; Boul. St-Martin; Boul. de Magenta (beginning); Rue du Faubourg-du-Temple (beginning); Alhambra; Théâtre Déjazet; Bourse du Travail; Folies-Dramatiques.

Temple . . . . . Pl. B 79, *F*. For the Square du Temple.

Arts-et-Métiers . . . Pl. B 74, *F*. For the Conservatoire des Arts-et-Métiers; St-Nicolas-des-Champs; Rue Réaumur.

Réaumur-Sébastopol (4) . Pl. B 74, *F*. For the Théâtre de la Gaîté; Boulevard Sébastopol; Rue Réaumur.

Sentier . . . . . Pl. B 69, *F*. For the Place des Victoires; Hôtel des Postes.

Bourse . . . . . Pl. B 63, E. For the Rues du Quatre-Septembre and Vivienne; Bourse; Bibliothèque Nationale; Notre-Dame-des-Victoires; Théâtre des Variétés.

Quatre-Septembre . . Pl. B 58, *C*. For the Crédit Lyonnais; Opéra-Comique; Bibliothèque Nationale.

Opéra (7 ; 7bis ; 8) . . Pl. B 58, *C*. For the Boul. des Capucines; Boul. des Italiens; Opéra; Olympia; Rue de la Paix; Place Vendôme; Rue Auber.

Caumartin (9) . . . Pl. B 52, *C*. For the Boul. Haussmann; Rue de Rome (beginning); Magasins du Printemps; Chapelle Expiatoire.

St-Lazare (N-S. *A* and *B*) Pl. B 52, *C*. For the Rue St-Lazare; Rue du Havre; Rue d'Amsterdam (beginning); Gare St-Lazare.

Europe . . . . . Pl. B 46, *C*. For the Place de l'Europe; Rues de Londres and de Madrid; Conservatoire de Musique; St-Augustin.

Villiers (2) . . . . Pl. M 37, *A*. Appx., p. 10.

Malesherbes . . . . Pl. M 31. For the École des Hautes-Études Commerciales; Boulevard Malesherbes.

Wagram . . . . . Pl. M 31. For St-François-de-Sales.

Pereire . . . . . Pl. M 26.

Porte de Champerret . . Pl. M 20, 21. For Levallois; Champerret; Neuilly.

4. From the Porte de Clignancourt to the Porte d'Orléans

Porte de Clignancourt . Pl. M 58. For St-Ouen; Boul. Ornano (end).

Simplon . . . . . Pl. M 59. For the Boul. Ornano.

Marcadet . . . . . Pl. M 59. For the Boul. Barbès (end).

Château-Rouge . . . Pl. M 60. For the Boul. Barbès; Dufayel Stores; Sacré-Cœur (viâ the Rues Poulet and Muller).

Barbès-Rochechouart (2) Pl. M 61. Underground station. (High-level station, p. 10.)

Gare du Nord (5) . . . Pl. M 67, B 71, *E*. For the Rue de Dunkerque; Gare du Nord; Rue du Faubourg-St-Denis; St-Vincent-de-Paul.

Gare de l'Est (5 ; 7) . . Pl. B 77, *E*. For the Rue de Strasbourg; Gare de l'Est; Boul. de Strasbourg (end); St-Laurent.

Château d'Eau . . . Pl. B 72, *E*.

St-Denis . . . . . Pl. B 73, *E*. For the Boul. St-Denis; Boul. de Strasbourg (beginning); Boul. Sébastopol (end); Portes St-Denis and St-Martin; Théâtres de la Renaissance, de la Porte St-Martin, Antoine, de la Scala, du Nouvel-Ambigu; Rue du Faubourg-St-Denis (beginning).

Réaumur-Sébastopol (3) . Pl. B 74, *F*. For the Rue de Turbigo.

Etienne-Marcel . . . Pl. B 69, *F*. For the Tour de Jean-sans-Peur; Boul. Sébastopol.

Halles . . . . . Pl. B 70, *F*. For the Halles Centrales; St-Eustache; Bourse de Commerce; Hôtel des Postes; Rues Montmartre and Montorgueil (beginning); Rue de Rambuteau.

Châtelet (1) . . . . Pl. B 70, *F*. The line passes under the Seine between the Pont au Change and the Pont Notre-Dame.

Cité . . . . . Pl. R 66, *F*. For the Préfecture de Police; Palais de Justice; Notre-Dame; Marché aux Fleurs.—The line passes under the lesser branch of the Seine above the Pont St-Michel.

St-Michel . . . . . Pl. R 67, *F, G*. For the Boul. St-Michel (beginning); Rue Danton; Quais des Grands-Augustins and St-Michel; St-Séverin; St-Julien-le-Pauvre.

Odéon (10) . . . . Pl. R 62, *G*. For the Boul. St-Germain; Ecole de Médecine; Odéon; Luxembourg.

St-Germain-des-Prés . . Pl. R 57, *D*. For the Boul. St-Germain; Rues Bonaparte and de Rennes; Ecole des Beaux-

Arts; Institut; Monnaie; St-Germain-des-Prés; Hôpital de la Charité.

St-Sulpice . . . . . Pl. R 57, *D*. For St-Sulpice.
St-Placide . . . . . Pl. R 53, *D*. For the Rue de Vaugirard; Luxembourg Gardens (W. side).
Montparnasse (N-S. *A*, *C*) Pl. R 54, *D*. For the Place de Rennes; Boul. Montparnasse; Gare Montparnasse.
Vavin . . . . . Pl. R 54, *D*. For the Bouls. Montparnasse and Raspail.
Raspail (5) . . . . Pl. R 60, Y 50. For the Boul. Raspail; Montparnasse Cemetery.
Denfert-Rochereau (5) . Pl. Y 51. For the Place Denfert-Rochereau; Boul. St-Jacques; Avenue d'Orléans; Catacombs; Paris-Denfert Station.
Mouton-Duvernet . . Pl. Y 52.
Alésia . . . . . Pl. Y 47. For the Avenue d'Orléans; Avenue du Maine (end); Avenue de Châtillon; St-Pierre-de-Montrouge.
Porte d'Orléans . . . Pl. Y 48. For the Parc de Montsouris.

5. From the Gare du Nord to the Place de l'Etoile, viâ the Place d'Italie

Gare du Nord (4) . . . Pl. M 67, B 71, *E*. See above.
Gare de l'Est (4 ; 7) . . Pl. B 77, *E*. See above.
Lancry . . . . . Pl. B 78, *E*. For the Canal St-Martin.
République (3) . . . Pl. B 84, *F*. Appx., p. 10.
Oberkampf . . . . Pl. B 84, *F*. For the Boul. Richard-Lenoir; Cirque d'Hiver; Ba-Ta-Clan.
Richard-Lenoir . . . Pl. B 90.
Breguet-Sabin . . . Pl. R 81, 86, *F*. For the Boul. Beaumarchais; Place des Vosges.
Bastille (1) . . . . Pl. R 82, *G*. Underground station. For the Boul. Bourdon; Boul. Henri-IV.
Arsenal . . . . . Pl. R 83, *G*. Bridge over the canal.
Quai de La Râpée . . Pl. R 83, *G*. Bridge over the Seine; view on the right.
Orléans . . . . . Pl. R 84, *G*. High-level station, within the Gare du Quai d'Austerlitz. For the Jardin des Plantes. View of La Salpêtrière (l.).
St-Marcel . . . . . Pl. R 80, Y 70. Underground station. For the Hospices de la Salpêtrière and de la Pitié.
Campo-Formio . . . Pl. Y 71. For the Boul. de l'Hôpital; Ecole des Arts-et-Métiers.
Italie (6) . . . . . Pl. Y 67, 72. For the Bouls. de l'Hôpital, de la Gare, Auguste-Blanqui; Avenues de Choisy, d'Italie, des Gobelins; Gobelins Factory.
Corvisart . . . . . Pl. Y 62. High-level station. For the Boul. Auguste-Blanqui; Ecole Estienne. View (r.) of the Panthéon and the Val-de-Grâce.
La Glacière . . . . Pl. Y 62. For the Bouls. Auguste-Blanqui and St-Jacques.
St-Jacques . . . . Pl. Y 56. For the Boul. St-Jacques; Boul. Arago; Prison de la Santé; Observatoire.—Tunnel.
Denfert-Rochereau (4) . Pl. Y 51. See above.
Raspail (4) . . . . Pl. Y 50, R 60. See above.
Edgar-Quinet (N-S. *C*) . Pl. R 54, *D*. For the Montparnasse Cemetery.
Maine . . . . . Pl. R 49, *D*. Behind the Gare Montparnasse. For the Avenue du Maine; Bouls. de Vaugirard and Edgar-Quinet.
Pasteur (N-S. *A*) . . . Pl. R 44. For the Boul. Pasteur; Rue Dutot; Rue de Vaugirard; Institut Pasteur.—The line

re-ascends along a viaduct (on the right, view of the dome of the Invalides), curves, and runs parallel with the Boul. Garibaldi.

Sèvres-Lecourbe	Pl. R 38. For the Place de Breteuil; Av. de Saxe.
Cambronne	Pl. R 33. For the Boul. Garibaldi; Avenue Lowendal; Ecole Militaire.—On the right, view of the dome of the Invalides.
La Motte-Picquet-Grenelle (8)	Pl. R 33. For the Ecole Militaire; Champ de Mars.
Dupleix	Pl. R 27. For the Champ de Mars.
Grenelle	Pl. R 26, 27, *B*. For the Boul. de Grenelle; Quais de Grenelle and d'Orsay; Champ de Mars; Tour Eiffel; Vélodrome d'Hiver.—Bridge over the Seine (view).
Passy	Pl. R 21, *B*. For the Rue Franklin.
Trocadéro (9)	Pl. B 24, 25, *B*. For the Place du Trocadéro; Avenues Henri-Martin, d'Eylau, Kléber, du Président-Wilson; Palais du Trocadéro; Passy Cemetery.
Boissière	Pl. B 29, *B*. For the Avenue Kléber.
Kléber	Pl. B 28, *A*.
Place de l'Etoile (1 ; 2)	Pl. B 27, *A*. Appx., p. 10.

6. From the Place de la Nation to the Place d'Italie

Place de la Nation (1 ; 2)	Pl. R 103. For the Avenue de St-Mandé.
St-Mandé	Pl. R 109. For the Picpus Cemetery; Boul. de Picpus, partly on a viaduct.
Bel-Air	Pl. R 109. Near the station of the Vincennes Railway which we cross. For the Boul. de Reuilly.
Daumesnil	Pl. R 105. Reuilly station of the Vincennes Railway.—For the Avenue Daumesnil leading S.E. to (¾ m.) the Bois de Vincennes.
Charenton	Pl. R 100. For the Bouls. de Bercy and de Reuilly.
Bercy	Pl. R 95. We ascend to the bridge by which we cross the Seine.
Quai de la Gare	Pl. Y 80. For the Boul. de la Gare; Quais de la Gare and d'Austerlitz.
Chevaleret	Pl. Y 76. For the Boul. de la Gare; Hôpital de la Pitié.
Nationale	Pl. Y 71.
Italie (5)	Pl. Y 67, 72. Appx., p. 12.

7. From the Pont-Marie to the Place du Danube

7bis. From the Pont-Marie to the Porte de la Villette

These two lines diverge at Louis Blanc, and trains run alternately to Place du Danube ('St-Gervais'; blue lantern) and Porte de la Villette.

Pont-Marie	Pl. R 77, *G*. For the Ile St-Louis.
Pont-Notre-Dame—Pont au Change.	Pl. R 66, *F*. For the Hôtel de Ville; Notre Dame.
Pont-Neuf	Pl. R 61, *F*. For the Conciergerie; St-Germain-l'Auxerrois.
Palais-Royal (1)	Pl. B 60, 65, *D*. Appx., p. 9.
Pyramides	Pl. B 59, *C*. For the Avenue de l'Opéra; Rue des Pyramides, St-Roch.
Opéra (3 ; 8)	Pl. B 58, *C*. For the Rue Halévy, Appx., p. 11.
Chaussée-d'Antin (9)	Pl. B 57, *C*. For the Boul. Haussmann; Rue de la Chaussée-d'Antin; Rue de La Fayette (beginning); Galeries La Fayette.

Le Peletier . . . . Pl. B 62, *C*. For Notre-Dame-de-Lorette.
Cadet . . . . . Pl. B 67, *E*. For the Rue de La Fayette; Folies-Bergère.
Poissonnière . . . . Pl. B 66, *E*. For the Rue de La Fayette; Rue de Chabrol; St-Vincent-de-Paul.
Gare de l'Est (4 ; 5) . . Pl. B 77, *E*. For the Rue du Faubourg-St-Martin Appx., p. 11.
Château-Landon . . . Pl. B 76, *E*.
Louis-Blanc . . . . Pl. M 77, *E*. For the Rue de La Fayette; Faubourg St-Martin. Line 7bis diverges here and runs viâ **La Villette** (Pl. M 76) [for the Rond-Point de la Villette and the Rue de Flandre and near Aubervilliers (line 2) and Jean-Jaurès (lines 2 and 7) stations. No connection.], **Riquet** (Pl. M 80), **Crimée** (Pl. M 79), and **Flandre** (Pl. M 84) to **Porte de la Villette** (Pl. M 88; Slaughter-houses).
Jean-Jaurès (2) . . . Pl. M 76. Underground station. (High level, Appx., p. 8).
Bolivar . . . . . Pl. M 82.
Buttes-Chaumont . . Pl. B 91. For the Parc des Buttes-Chaumont.
Botzaris . . . . . Pl. M 92. This station is at a great depth; the line here forms a large loop passing the following stations.
Place des Fêtes . . . Pl. B 102.
Pré-St-Gervais (3) . . Pl. M 102, B 106. Underground connection with Porte des Lilas (Appx., p. 10).
Danube . . . . . Pl. M 96. For the Hôpital Hérold. We now return to Botzaris (see above).

8. From the Rue Drouot (Grands-Boulevards) to Auteuil

Richelieu-Drouot (9) . . Pl. B 63, *C*. To be opened in 1927.
Opéra (3 ; 7 ; 7bis) . . Pl. B 58, *C*. For the Bouls. des Capucines and de la Madeleine, Appx., p. 11.
Madeleine (N-S. *A*) . . Pl. B 53, *C*. For the Boul. de la Madeleine; Olympia; Rue Royale.
Concorde (1 and **N-S.** *A*) Pl. B 49, *C*. The line passes under the Seine below the Pont de la Concorde.
Invalides (10) . . . . Pl. B 45, *B*. For the Rue St-Dominique; Esplanade and Hôtel des Invalides.
La Tour Maubourg . . Pl. R 41, *B*. For the Boul. de la Tour-Maubourg; Avenue La Motte-Picquet (beginning); Invalides.
Ecole Militaire . . . Pl. R 36, *B*. For the Avenues La Motte-Picquet, de Tourville, Duquesne, de la Bourdonnais, Bosquet; Champ de Mars; Dôme des Invalides.
Champ-de-Mars . . . Pl. R 32, 37. For the Avenue de la Motte-Picquet; Ecole Militaire.
La Motte-Picquet-Grenelle (5) . . . . . Pl. R 33. For the Avenue de la Motte-Picquet; Boul. de Grenelle; Rue du Commerce.
Commerce . . . . . Pl. R 33. For the Avenue Emile-Zola.
Beaugrenelle . . . . Pl. R 23. For the Avenue Emile-Zola.
Javel . . . . . Pl. R 18. For the Imprimerie Nationale; Pont Mirabeau. The line passes under the Seine below the Pont Mirabeau, then branches off just before Mirabeau station, and forms a large loop under the Quartier d'Auteuil.
Eglise d'Auteuil . . . Pl. R 13. For the Rue d'Auteuil.
Michel Ange-Auteuil (9) . Pl. R 8. For the Rue d'Auteuil; Rue La Fontaine.
Porte d'Auteuil . . . Pl. R 3. For the Porte d'Auteuil; Bouls. Suchet and Exelmans; Bois de Boulogne; Auteuil race-course; Auteuil-Boulogne Station (Petite-Ceinture, Appx., p. 17).

Michel-Ange-Molitor (9) .	Pl. R 3, 4.
Chardon-Lagache . .	Pl. R 8, 9.
Mirabeau	Pl. R 13. Hence the line, completing the loop, returns to Javel station (see above).

9. From the Rue Drouot (Grands-Boulevards) to the Porte de St-Cloud

Richelieu-Drouot (8). .	Pl. B 63, *C*. For the Boulevards Montmartre, des Italiens, and Haussmann (beginning).
Chaussée-d'Antin (7 ; 7bis)	Pl. B 57, *C*.
Havre-Caumartin (3) .	Pl. B 52, *C*. For the Boul. Haussmann.
St-Augustin	Pl. B 47, *C*. For the Bouls. Malesherbes and Haussmann ; St-Augustin.
Miromesnil	Pl. B 42, *A*. For the Rue La Boëtie ; Musée Jacquemart-André.
St-Philippe-du-Roule .	Pl. B 42, *A*. For the Rue La Boëtie (end) ; Rue du Faubourg-St-Honoré ; Rue de Courcelles (beginning).
Rond-Point-Marbeuf (1) .	Pl. B 38, *A*. For the Avenues Montaigne and des Champs-Elysées ; Palais de Glace ; Grand- and Petit-Palais.
Alma-Marceau . . .	Pl. B 34, *B*. For the Avenue Montaigne ; Rue Jean-Goujon ; Théâtre des Champs-Elysées.
Iéna	Pl. B 29, *B*. For the Musée Guimet ; Musée Galliéra ; Avenue du Prés.-Wilson.
Trocadéro (5)	Pl. B 24, 25, *B*. For the Avenue Henri-Martin, Appx., p. 13.
Pompe	Pl. B 19. For the Avenue Henri-Martin ; Rue de la Pompe.
La Muette	Pl. B 15, R 11. For the Chaussée de la Muette ; Rue de Passy ; Ranelagh.
Ranelagh	Pl. R 11. For the Rue du Ranelagh ; Rue de l'Assomption ; Avenue Mozart.
Jasmin	Pl. R 7.
Michel-Ange-Auteuil (8)	Pl. R 8. See above.
Michel-Ange-Molitor (8) .	Pl. R 4, 9. See above.
Exelmans	Pl. R 4. For the Rue Michel-Ange ; Auteuil Cemetery.
Porte de St-Cloud . .	Pl. R 5, Y 1. For the Avenue de Versailles ; Avenue de la Reine ; Route de Versailles ; Route des Moulineaux.

10. From the Invalides to the Odéon

Invalides (8)	Pl. B 45, *B*. See Appx., p. 13.
Varenne	Pl. R 41, *B*. For the Musée Rodin.
St-François-Xavier . .	Pl. R 42. For the Rue de Babylone ; Av. de Breteuil.
Duroc	Pl. R 43. For the Place de Breteuil ; Blind Asylum.
Vaneau	Pl. R 48, *D*. For the Hôpital Laënnec ; Rue de Sèvres.
Sèvres-Babylone (N-S. *A*)	Pl. R 52, *D*. See Appx., p. 16.
Carrefour-Croix-Rouge .	Pl. R 57, *D*. For the Rue de Grenelle (beginning).
Mabillon . .	Pl. R 57, *D*. For St-Germain-des-Prés ; St-Sulpice ; Rue de Seine.
Odéon (4)	Pl. R 62, *G*. See Appx., p. 11.

II. NORD-SUD

Comp. p. xliii.—Same fares and general conditions as for the Métropolitain, see Appx., p. 8.

A. From the Porte de Versailles to the Porte de la Chapelle

Porte de Versailles . . Pl. Y 16, 21. For the Rue de Vaugirard (end); Parc de l'Exposition.

Convention . . . . Pl. Y 25. For the Rue de Vaugirard.
Place de Vaugirard . . Pl. R 35.
Volontaires . . . . Pl. R 39. For the Rue de Vaugirard; Hôpital St-Jacques; Institut Pasteur.

Pasteur (5) . . . . Pl. R 44. For the Lycée Buffon.
Falguière . . . . . Pl. R 49. For the Rue de Vaugirard; Boul. du Montparnasse; Hôpital Necker.

Montparnasse (4) . . . Pl. R 54, *D*. For the Rue de Rennes (end).
Notre-Dame-des-Champs. Pl. R 54, *D*. For the Jardin du Luxembourg.
Rennes . . . . . Pl. R 53, *D*. For the Rue du Cherche-Midi; Institut Catholique.

Sèvres-Babylone (10) . . Pl. R 52, *D*. For the Rues de Sèvres, de Babylone, des Saints-Pères (end); Bon Marché; Hôpital Laënnec.

Bac . . . . . Pl. R 51, *D*. For the Rue du Bac; Boul. St-Germain; St-Thomas-d'Aquin.

Solférino . . . . . Pl. B 50, R 46, *D*. For the Rues de Bellechasse and St-Dominique; Boul. St-Germain; War Office; St-Clotilde; Palais de la Légion d'Honneur; Gare d'Orsay.

Chambre des Députés. . Pl. B 50, *D*. For the Rues de Lille and de l'Université; Boul. St-Germain (end); Chambre des Députés; Foreign Office and War Office; Pont de la Concorde; Esplanade des Invalides.—The line passes under the Seine above the Pont de la Concorde.

Concorde (1 ; 8) . . . Pl. B 54, *C*.
Madeleine (8) . . . . Pl. B 53, *C*. For the Rue Tronchet.
St-Lazare (3 ; N-S. *B*) . Pl. B 52, *C*. For the Rue St-Lazare.
Trinité . . . . . Pl. B 57, *C*. For the Rues St-Lazare (end), de Châteaudun (beginning), Blanche (beginning), de Clichy (beginning), de la Chaussée-d'Antin (end), de Londres (beginning); Trinité; Théâtre de Paris; Casino de Paris; Apollo; Musée Gustave-Moreau.

Notre-Dame-de-Lorette . Pl. B 62, *C*. For the Rue de Châteaudun; Notre-Dame-de-Lorette; Rue de La Fayette.—Close by, but not connected is the Le Peletier Station on lines 7 and 7bis of the Métro (Appx., p. 14).

St-Georges . . . . Pl. B 61, *C*. For the Rue St-Georges; Rue Notre-Dame-de-Lorette.

Pigalle (2) . . . . . Pl. M 56.—Tunnel beneath the Butte Montmartre.
Abbesses . . . . . Pl. M 56. For the Place des Abbesses; Sacré-Cœur (viâ the Rue Antoinette and the Rue Tardieu at the end of which we may take the funicular railway, see p. 59).

Lamarck-Caulaincourt . Pl. M 55. For the Butte Montmartre.
Jules-Joffrin . . . . Pl. M 59. For the Rue Ordener.
Poissonniers . . . . Pl. M 64. For the Rue Ordener.
Torcy . . . . . Pl. M 69. For the Rue Riquet.
Porte de la Chapelle . . Pl. M 68. For the Boul. Ney; Rue de la Chapelle; La Chapelle-St-Denis Station (Petite-Ceinture, see Appx., p. 17).

B. From the Gare St-Lazare to the Porte de St-Ouen (or to the Porte de Clichy)

These two lines diverge at La Fourche; the trains run alternately to Porte de St. Ouen and Porte de Clichy (names on the lanterns).

St-Lazare (3 ; **N-S.** *A*) . Pl. B 52, *C*. For the Rue d'Amsterdam, Appx., p. 11.
Liége . . . . . Pl. M 47, *C*. For the Rues d'Amsterdam and de Liége.
Clichy (2) . . . . . Pl. M 46. For the Av. de Clichy, Appx., p. 10.
La Fourche . . . . Pl. M 45.
The Clichy line runs hence viâ **Brochant** (Pl. M 39; for the Rues Balagny, Brochant, Cardinet; Avenue de Clichy) to **Porte de Clichy** (Pl. M 34; for the Bouls. Bessières and Berthier; Clichy).
Marcadet . . . . . Pl. M 44. For the Rues Marcadet, Balagny, Championnet; Avenue de St-Ouen.
Porte de St-Ouen . . . Pl. M 43. For the Bouls. Bessières and Ney; St-Ouen.

C. From the Gare du Montparnasse to the Porte de Vanves

Line in construction (1927). Stations: **Montparnasse** (**N-S.** *A*, 4 ; Pl. R 54, *D*); **Edgar-Quinet** (5 ; Pl. R 54, *D*); **Gaîté** (Pl. R 50; Av. du Maine); **Pernety** (Pl. Y 41); **Plaisance** (Pl. Y 37); **Porte de Vanves** (Pl. Y 32).

IV. PETITE-CEINTURE RAILWAY

Comp. p. xliv.—Fares: For a distance of one or two stations, 1st class 1 fr. 60 c., 2nd class 90 c.; return, 2 fr. 50, 1 fr. 15 c.; for a longer journey, 1st class 2 fr. 25 c., 2nd class 1 fr. 15 c.; return, 3 fr. 60, 2 fr. 5 c.—Trains run c. every 20 minutes.

We start from the **Gare St-Lazare** (Pl. B 52, *C*), and connect with the Ceinture proper at Courcelles-Levallois, where eastbound passengers change; westbound passengers change at Auteuil-Boulogne.

1 m. **Pont-Cardinet** . . Pl. M 35; change trains.
1¾ m. **Courcelles-Ceinture** Pl. M 25; see below.
1¼ m. **Courcelles-Levallois** Pl. M 26. Passengers who wish to change carriages for the eastward route should ascend the stairway opposite the exit.—Tunnel.
2½ m. **Neuilly, Porte Maillot** . . . . . Pl. B 21.—Two tunnels.
3¼ m. **Avenue du Bois-de-Boulogne** . . . . . Pl. B 18. For the Porte Dauphine entrance of the Bois.
3¾ m. **Avenue Henri-Martin** . . . . . Pl. B 14. For the Bois de Boulogne.—Junction for the Champ-de-Mars line.—Two tunnels.
4¼ m. **Passy** . . . . Pl. R 11. For La Muette. On the right is Ranelagh.
5 m. **Auteuil-Boulogne** . Pl. R 3. For the Porte d'Auteuil, near the race-course.—Viaduct (p. 74).—View on the right and left.
5¾ m. **Point-du-Jour** . . Pl. R 10. Fine view. Viaduct over which the Ceinture line crosses the Seine. Below is the Invalides line.
6½ m. **Grenelle** . . . . Pl. Y 10.—Embankment.—View.
7 m. **Vaugirard Ceinture** . Pl. Y 21.—Tunnel.
7¾ m. **Ouest-Ceinture** . Pl. Y 32. For the Versailles line (left bank).
8¾ m. **Montrouge** . . . Pl. Y 48.—Tunnel through the Catacombs (p. 165).

9½ m. **Parc de Montsouris**	Pl. Y 59. Sceaux line (p. 166).
10¼ m. **La Maison-Blanche**	Pl. Y 74. On the right is the Hospice de Bicêtre. Tunnel.
11¼ m. **Orléans-Ceinture** .	Pl. Y 88. For the Orléans railway.—The line crosses the Seine by the Pont National. On the left are the warehouses of Bercy.
11⅞ m. **La Râpée-Bercy** .	Pl. Y 92. For the Lyon line which we cross, as well as the Avenue Daumesnil, by a viaduct, close to the Bois de Vincennes.
12½ m. **Rue Claude-Decaen**	Pl. Y 101. For the Bois de Vincennes.
13 m. **Bel-Air-Ceinture** .	Pl. R 115. Junction for the Vincennes line.—On the right is St-Mandé.
13½ m. **Av. de Vincennes**.	Pl. R 113.
14 m. **Rue d'Avron** . .	Pl. R 112.
14¼ m. **Charonne** . . .	Pl. B 110.—Tunnel to the E. of Père-Lachaise.
15½ m. **Ménilmontant** .	Pl. B 98.—Tunnel, then cutting through the Parc des Buttes-Chaumont (p. 79).
16¾ m. **Belleville-Villette**	Pl. M 91.—We cross the Canal de l'Ourcq. On the right are the slaughter-houses and cattle-markets of La Villette (p. 79).
17¼ m. **Pont-de-Flandre** .	Pl. M 83.—Slaughter-houses.—Gas works.
17¾ m. **Est-Ceinture** . .	Pl. M 78. Junction for the Chemin de Fer de l'Est. No exit.
18¼ m. **La Chapelle-St-Denis**	Pl. M 68. Junction for the Ligne du Nord.—On the left is Montmartre.
19 m. **Boulevard Ornano**	Pl. M 58.—Tunnel.
19½ m. **Av. de St-Ouen** .	Pl. M 43.—To the N. is St-Ouen (p. 57).
20½ m. **Av. de Clichy** .	Pl. M 34.—View. The Ceinture line passes under that of l'Ouest-Etat.
21½ m. **Courcelles-Ceinture**	Pl. M 25.—Passengers for the Gare St-Lazare change here to the adjoining station of Courcelles-Levallois (see above).

V. RIVER STEAMERS

Comp. p. xliv and Rte. 12.—Fares: Maisons-Alfort—Suresnes, 1 fr. 80 c.; Maisons-Alfort—Pont-National, 20 c.; Pont-National—Louvre, 50 c.; Louvre—Auteuil, 60 c.; Louvre—Suresnes, 1 fr. 20 c.; Auteuil—St-Cloud, 35 c.; St-Cloud—Suresnes, 25 c.—Trip through Paris (Pont-National—Auteuil), 1 fr. 10 c.—Increased fares on Sun.

From Maisons-Alfort to Suresnes

Maisons-Alfort (p. 90).
Alfortville (p. 90).
Les Carrières-Charenton (p. 90).
Ivry (Pont de Conflans, S. bank; Pl. Y 104).
Pont National (Pl. Y 92).
Pont d'Austerlitz (N. bank; Pl. R 84, *G*).
Hôtel de Ville (Pl. R 71, *F*).
Châtelet (Pl. R 66, *F*).
Louvre (Pl. R 61, *D*, *F*).
Pont Royal-Tuileries (Pl. B 60, *D*).
Concorde (Pl. B 49, *B*).
Pont de l'Alma (Pl. B 34, *B*).
Pont de Grenelle (Pl. R 17).
Auteuil (Pont-Viaduc, Pl. R 10).
Billancourt (p. 311).
Bellevue (p. 316).
Sèvres (p. 315).
St-Cloud (p. 313).
Longchamp (p. 77; special services on race-days only).
Suresnes (p. 313).

PLAN-INDEX

To the Principal Streets, Public Buildings, Theatres, Railway Stations, etc., mentioned in the accompanying Plans.

Plans. In the Appendix are a large Plan of Paris in four strips, which are coloured respectively (from N. to S.) mauve, brown, red, and yellow; seven Sectional Plans of important areas, on a larger scale, all coloured brown; a small Key Plan, showing the disposition of the Sectional and Strip-Plans; and a Tramway, Omnibus, and Métro Plan. The Sectional and Strip-Plans are divided into numbered squares of 500 metres (545 yds.; diagonal about 730 metres, or 800 yds.) and in these the corresponding squares bear the same numbers.

Plan References. Both in the text and in the plan-index the four strip-plans are denoted by the capital letters **M, B, R, Y** (according to colour) and the seven sectional plans by the italic capitals *A* to *G*. Thus the *Bourse* (Pl. B 63, *E*) will be found in square 63 of the brown strip-plan and also in square 63 of sectional plan *E*.

Plan-Index. In the accompanying index the name of each street, etc., is followed by the number (in brackets) of the *Arrondissement* (see p. 1) in which it is situated, its strip-plan reference (in thick type), and, where necessary, its sectional plan reference (in italics).

The following abbreviations are used: av. = avenue; bd. = boulevard; imp. = impasse; mus. = musée; N.-D. = Notre-Dame; pass. = passage; pl. = place; r. = rue; sq. = square; th. = theatre.

Abbaye, r. de l' (6) . . **R 56-57**, *D*
Abbé-de-l'Epée, r. de l' (5) **R 64**, *G*
Abbé-Grégoire, r. de l' (6) **R 53**, *D*
Abbé-Groult, r. de l' (15) **R 35-Y 25**
Abbesses, pl. & pass. des (18) **M 56**
Abbesses, r. des (18) . . **M 51-56**
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Annibal, cité (14) . . . Y 53
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Antin, imp. d' (8) . . . B 39, *B*
Antin, r. d' (2) . . . . B 58, *C*
Antoine, th. . . . . B 73, *E*
Antoine-Arnauld, r. (16) . R 11
Antoine-Carême, r. (1) . . B 70, *F*
Antoine-Chantin, r. (14) . Y 42-48
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Archevêché, pont & sq. de l' R 72, *G*
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Armand, villa (18) . . . M 49
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Arts, imp. des (12) . . . R 108
Arts, pass. des (14) . . . Y 41
Arts, pont des . . . . . R 61, *D*
Arts, th. des . . . . . M 41
Arts, villa des (18) . . . M 45
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Athènes, r. d' (9) . . . . B 51, *C*
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Aude, r. & imp. de l' (14) . Y 53
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Auguste-Barbier, r. (11) . B 88
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Auguste-Métivier, r. (20) . B 99
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Aumont-Thiéville, r. (17) . M 21
Aunay, imp. d' (11) . . . B 100
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Austerlitz, r. d' (12) . . R 83-88, *G*
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Avenir, cité de l' (11) . . B 94
Avenir, imp. de l' (13) . . Y 72
Avenir, r. de l' (20) . . . B 103
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Bac-d'Asnières, imp. du (17) M 36
Bachaumont, r. (2) . . . B 69, *E*
Bachelet, r. (18) . . . . M 60
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Bagneux, r. de (6) . . . R 53, *D*
Bagnolet, porte de (20) . . B 114
Bagnolet, r. de (20) . . . B 115
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Baillet, r. (1) . . . . B 65, *F*
Bailleul, r. (1) . . . . B 65, *F*
Baillif, r. (1) . . . . B 64, *C*
Baillou, r. (14) . . . . Y 42
Bailly, r. (3) . . . . B 74, *F*
Bains, cité des (18) . . . M 56
Balagny, r. (17) . . . . M 39-44
Balard, pl. (15) . . . . Y 10
Balard, r. (15) . . . . R 19-20
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Ballery, r. (15; now r. Jobbé-Duval) . . . . . Y 26
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Baltard, r. (1) . . . . B 70, *F*
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Banis, cité (15) . . . . Y 30
Banque, r. de la (2) . . B 63-64, *E*, *F*
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Barbet-de-Jouy, r. (7) . . R 47
Barbette, r. (3) . . . B 80-R 76, *F*
Barbey-d'Aurevilly, av. (7) . R 31, *B*
Bardinet, r. (14) . . . . Y 42
Bardou, imp. (15) . . . . Y 32
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Baron, r. (17) . . . . M 39-43
Barouillère, r. de la (6) . . R 48, *D*
Barrault, r. & pass. (13) . Y 62
Barrême, pass. (19) . . . M 90-91
Barres, r. des (4) . . . R 71, *F*
Barrier, imp. (12) . . . R 93
Barrois, pass. (3) . . . B 74, *F*
Barthélemy, pass. (10) . . M 76
Barthélemy, r. (15) . . . R 43
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Basfour, pass. (2) . . . B 74, *F*

Basfroi, r. & pass. (11) . R 91
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Bassano, r. de : nos. 1-21, 2-32 (16) ; above (8) . . B 33, *A*
Basse-des-Carmes, r. (5) . R 68, *G*
Bassompierre, r. (4) . . R 82, *G*
Baste, r. (19) . . . . M 82
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Bastille, bd. de la (12) . R 82-83, *G*
Bastille, pl. de la : nos. 1-7 (4) ; 2-6 (12) ; 8-14 (11) . R 82, *G*
Bastille, r. de la (4) . . . R 82, *G*
Bastion, cité du (17) . . M 38
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Baudin, r. (9) . . . . B 66, *E*
Baudoin, pass. (13) . . . Y 76
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Baudran, imp. (13) . . . Y 68
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Baulant, r. (12) . . . R 99
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Bausset, r. (15) . . . . R 35
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Bayen, imp. (17) . . . M 21
Bayen, pass. (17) . . . B 26, *A*
Bayen, r. (17) . . . . M 21-22
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Béarn, r. & imp. de (3) . R 81, *F*
Beaubourg, imp. (3) . . B 75, *F*
Beaubourg, r. : nos. 1-19, 2-20 (4) ; above (3) . B 74-75, *F*
Beauce, r. de (3) . . . . B 80, *F*
Beaucour, av. (8) . . . B 36, *A*
Beaugrenelle, r. & pl. (15) R 23
Beauharnais, cité (11) . . R 97
Beaujolais, r. (1) . . . B 64, *C*
Beaujon, r. (8) . . . . B 32, *A*
Beaujon, sq. (8) . . . . B 42, *A*
Beaulieu, pass. (12) . . . Y 95
Beaumarchais, bd. : nos. 1-31 (4) ; odd nos. above (3) ; even nos. (11) . . R 81, *F*
Beaune, r. de (7) . . R 51-56, *D*
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Beaurepaire, cité (2) . . B 69, *F*
Beaurepaire, r. (10) . . . B 78-83
Beauséjour, bd. de (16) . . R 6-11
Beautreillis, r. (4) . . R 77-82, *G*
Beauveau, pl. (8) . . . B 48, *A*
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Beccaria, r. (12) . . . . R 93
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Bel-Air, av. du (12) . . . R 103
Bel-Air, cour du (12) . . R 87, *G*
Bel-Air, villa du (12) . . R 114
Belfort, r. de (11) . . . R 91-96
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Belgrand, r. (20) . . B 109-114
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Bélidor, r. (17) . . . . M 17
Bellart, r. (15) . . . . R 38
Bellechasse, r. de (7) . R 46-B 55, *D*
Bellefond, r. (9) . . . . B 66, *E*
Belles-Feuilles, cité des (16) . B 18
Belles-Feuilles, r. des (16) . B 18-19
Belleville, bd. de : odd nos. (11), even nos. (20) . . B 93
Belleville, cité de (20) . . B 107
Belleville, r. de : odd nos. (19), even nos. (20) . . B 92-107
Bellevue, r. & villa de (19) . M 97
Belliard, r. (18) . . . . M 43-63
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Bellini, r. (16) . . . . B 20-25
Belloni, r. (15) . . . . R 45
Bellot, r. (19) . . . . M 75
Belloy, r. de (16) . . . B 28, *A*
Belsunce, r. de (10) . . . M 67, *E*
Ben-Aïad, pass. (2) . . . B 69, *F*
Bénard, cité (11) . . . R 102
Bénard, r. (14) . . . . Y 42-47
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Benjamin-Constant, r. (19) M 83
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Béranger, hameau (16) . . R 12
Béranger, r. (3) . . . B 79-84, *F*
Bérard, cour (4) . . . . R 81-82
Bercy, bd. de (12) . . . R 90-100
Bercy, entrepôts de (12) . R 95-Y 92
Bercy, pont de . . . . Y 80
Bercy, port & quai de (12) Y 80-92
Bercy, porte de (12) . . Y 92
Bercy, r. de (12) . . R 83-Y 91, *G*
Bergame, imp. de (20) . . R 107
Berger, r. (1) . . . B 65-70, *F*
Bergère, r. & cité (9) . . B 68, *E*
Bergers, r. des (15) . . . R 19-24
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Berlioz, r. (16) . . . . B 22
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Bernardins, r. des (5) . R 68-72, *G*
Bernard-Palissy, r. (6) . R 57, *D*
Berne, r. de (8) . . . . M 47, *C*
Bernkoff, cité (19) . . . M 79
Bernouilli, r. (8) . . . M 42, *C*
Berri, r. de (8) . . . B 37-38, *A*
Berryer, cité (8) . . . B 53, *C*
Berryer, r. (8) . . . . B 37, *A*
Berthaud, imp. (3) . . . B 75, *F*
Berthe, r. (18) . . . . M 55-56
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Berthollet, r. (5) . . . R 70
Bertin-Poirée, r. (1) . R 66-B 70, *F*
Berton, r. (16) . . . . R 16-21
Bertrand, cité (11) . . . B 94-95
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Bervie, r. (18) . . . . M 61
Berzélius, r. & pass. (17) . M 38
Beslay, pass. (11) . . . B 89-90
Besnard, villa (15) . . . R 33
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Béthune, passerelle de . R 78, *G*
Béthune, quai de (4) . . R 72-77, *G*
Beudant, r. (17) . . . . M 41
Bezout, r. (14) . . . . Y 52
Bicêtre, porte de (13) . . Y 69
Bichat, r. (10) . . . . B 82-83, *E*
Bidassoa, r. & pass. de la (20) B 104
Bidault, ruelle (12) . . . R 94
Bien-Aimé, cité (18) . . M 48
Bienfaisance, r. de la (8) B 42-47, *A*
Bièvre, r. de (5) . . . . R 67-72, *G*
Bignon, r. (12) . . . . R 99-100
Bigorre, r. de (14) . . . Y 52
Bigot, villa (16) . . . . B 25
Bilcoq, imp. (18) . . . M 53-54
Billancourt, porte de (16) . Y 4
Billancourt, r. de (16) . . Y 1-R 10
Billon, cité (20) . . . . B 98
Biot, r. (17) . . . . . M 46
Birague, r. de (4) . . R 81-82, *F*
Biron, escalier (18) . . . M 60
Biscornet, r. (12) . . . R 82, *G*
Bisson, r. & cité (20) . . B 93
Bitche, pl. de (19) . . . M 85
Bizerte, r. de (17) . . . M 46
Blainville, r. (5) . . . . R 69, *G*
Blaise-Desgoffe, r. (6) . . R 53, *D*
Blanche, cité (14) . . . Y 32
Blanche, pl. (9) . . . . M 51
Blanche, r. (9) . . . . M 51-B 56, *C*
Blancs-Manteaux, r. des (4) B 75-R 76, *F*
Bleue, r. (9) . . . . . B 67, *E*
Blomet, r. (15) . . . . R 39-Y 20
Blondel, r. : nos. 1-9, 2-12 (3) ; above (2) . . . B 73, *E*
Blottière, r. & imp. (14) . Y 36
Bluets, r. & cité des (11) . B 94
Bobillot, r. (13) . . . . Y 63-67
Boccador, r. du (8) . . B 34-39, *B*
Bochard-de-Saron, r. (9) . M 56-57
Bocquet, villa (19) . . . B 101
Boërs, villa des (19) . . . M 92
Bœuf, imp. du (4) . . . B 75, *F*
Bœufs, imp. des (5) . . R 68, *G*
Boïeldieu, pl. (2) . . . B 63, *C*
Boileau, r. & villa (16) . R 8
Boinod, r. (18) . . . . M 59-64
Bois, av. du (17) . . . M 16
Bois, r. des (19) . . . B 101-106
Bois-de-Boulogne, av. du (16) . . . . . B 27, *A*
Bois-de-Boulogne, pass. du (10) . . . . . B 73, *E*
Bois-de-Boulogne, r. du (16) B 22
Bois-de-Boulogne, sq. du (16) . . . . . B 17
Boislevent, r. (16) . . . R 11-16
Boissière, r. (16) . . B 23-29, *B*
Boissieu, r. (18) . . . . M 61
Boissonade, r. (14) . . . R 60
Boissy-d'Anglas, r. (8) . B 48-49, *C*
Boiton, pass. (13) . . . Y 68
Bolivar, r. (19) . . . M 82-B 97
Bolivar, sq. (19) . . . B 92
Bonaparte, r. (6) . . R 56-57, *D*
Bondy, r. de (10) . . . B 78, *E*
Bonhoure, cité (10) . . . B 77, *E*
Bonnard, cité (19) . . . M 79
Bonne, r. de la (18) . . . M 60
Bonne-Graine, pass. de la (11) . . . . . R 87
Bonne-Nouvelle, bd. de : odd nos. (2), even nos. (10) . B 68, *E*
Bonne-Nouvelle, imp. (10) . B 73, *E*
Bonnet, r. (18) . . . . M 48
Bon-Secours, cité (11) . . R 91
Bons-Enfants, r. des (1) . B 64-65, *C*
Borda, r. (3) . . . . . B 79, *F*
Borrégo, r. & imp. du (20) . B 107
Borromée, r. (15) . . . R 39
Bosio, r. (16) . . . . R 7-8
Bosquet, av. & pass. (7) . R 36, *B*
Bosquet, villa (7) . . . B 40, *B*
Bossuet, r. (10) . . B 71-M 67, *E*
Botanique, galerie de . . R 79, *G*
Botha, r. (20) . . . . B 98
Botzaris, r. (19) . . . M 92-B 91
Bouchardon, r. (10) . . B 73-78, *E*
Bouchardy, pass. (11) . . B 88
Boucher, imp. (17) . . . M 43
Boucher, r. (1) . . . . B 70, *F*
Bouchet, imp. (19) . . . M 82
Bouchut, r. (15) . . . R 43
Boucicaut, r. (15) . . . R 24
Boucicaut, sq. (7) . . . R 52, *D*
Boucry, r. (18) . . . . M 68-74
Boudin, pass. (20) . . . B 113
Boudon, av. (16) . . . R 12-13
Boudreau, r. (9) . . . B 52-53, *C*
Bouffes-Parisiens, th. des . B 58, *C*
Bouffiers, av. (16) . . . R 7-8
Bougainville, r. (7) . . . R 36, *B*
Bouilloux-Lafont, r. (15) . Y 10
Boulainvilliers, hameau (16) R 11-12
Boulainvilliers, r. de (16) . R 11-17
Boulangers, r. des (5) . . R 73, *G*
Boulard, r. (14) . . . . Y 46
Boulay, pass. (17) . . . M 38
Boulay, r. (17) . . . . M 39
Boule-Blanche, pass. de la (12) . . . . . R 87, *G*
Boule-Rouge, r. & imp. de la (9) . . . . . B 67, *E*
Boulets, r. des (11) . . . R 96-103
Boulitte, r. (14) . . . . Y 42
Boulle, r. (11) . . . . R 86
Boulnois, pl. (17) . . . M 27, *A*
Bouloi, r. du (1) . . . B 64-65, *F*
Bouquet-de-Longchamp, r. du (16) . . . . . B 29, *B*

Bourbon, Palais . . . . B 50, *B*
Bourbon, quai de (4) . . R 72, *G*
Bourbon-le-Château, r. (6) . R 57, *D*
Bourdaloue, r. (9) . . . B 62, *C*
Bourdin, imp. (8) . . B 38-39, *A*
Bourdon, bd. (4) . . R 82-83, *G*
Bourdonnais, r. & imp. des (1) . . . . . B 70, *F*
Bouret, r. (19) . . . . M 81-82
Bourgeois, r. (14) . . . Y 40
Bourg-l'Abbé, r. & pass. (3) B 74, *F*
Bourgogne, r. de (7) B 50-R 46, *B, D*
Bourgoin, pass. (13) . . Y 78
Bourgon, r. (13) . . . . Y 68-73
Bourg-Tibourg, r. du (4) . R 71, *F*
Bournisien, pass. (14) . . Y 36
Boursault, r. (17) . . . M 41
Bourse, la . . . . . B 63, *E*
Bourse, pl. de la (2) . . B 63, *E*
Bourse, r. de la (2) . . . B 63, *C*
Bourse du Commerce, la . B 65, *F*
Boussingault, r. (13) . . Y 58-63
Boutarel, r. (4) . . . . R 72, *G*
Boutebrie, r. (5) . . . . R 67, *G*
Boutin, r. (13) . . . . Y 57
Boutron, imp. (10) . . . B 76, *E*
Bouvines, av. & r. de (11) . R 102-103
Boyer, r. (20) . . . . B 103-104
Boyer-Barret, r. (14) . . Y 47
Brady, pass. (10) . . . B 73, *E*
Brancion, porte (15) . . Y 27
Brancion, r. (15) . . . Y 31-27
Brantôme, r. (3) . . . B 75, *F*
Braque, r. de (3) . . B 75-80, *F*
Bréa, r. (6) . . . . . R 59, *D*
Bréda, pl. (9) . . . . M 57
Brèche-aux-Loups, r. de la (12) . . . . . Y 95
Bréguet, r. (11) . . . . R 86
Brémant, pass. (20) . . . R 106
Brémontier, r. (17) . . . M 31
Bretagne, cour de (10) . . B 88
Bretagne, r. de (3) . . . B 79-80, *F*
Breteuil, av. de : nos. 1-67, 2-74 (7) ; above (15) . . R 42-43
Breteuil, pl. de : nos. 1-7 & 2 (7) ; no. 4 (15) . . . R 43
Bretonneau, r. (20) . . B 108-109
Bretonvilliers, r. de (4) . R 77, *G*
Brey, r. (17) . . . . B 26-32, *A*
Brézin, r. (14) . . . . Y 47
Briare, imp. (9) . . . . B 66, *E*
Bridaine, r. (17) . . . M 40-41
Brie, pass. de la (19) . . M 82
Brignole, r. de (16) . . B 29-34, *B*
Brillat-Savarin, r. (13) . . Y 58-64
Briquet, r. & pass. (18) . M 61
Briqueterie, r. de la (14) . Y 32
Brisemiche, r. (4) . . . B 75, *F*
Brissac, r. de (4) . . . R 83, *G*
Broca, r. : nos. 1-45, 2-54 (5) ; above (13) . . . Y 61-R 70
Brochant, r. (17) . . . M 40
Brodu, r. (14) . . . . Y 37
Brosse, r. de (4) . . . . R 71, *F*
Broussais, r. (14) . . . Y 57
Brown-Séquard, r. (15) . . R 44
Bruant, r. (13) . . . . Y 76
Bruller, r. (14) . . . . Y 52
Brulon, pass. (12) . . . R 92-93
Brune, bd. & pass. (14) . Y 38-48
Brune, villa (14) . . . Y 43
Brunel, r. (17) . . . . B 21-22
Brunet, porte (19) . . . Y 96
Brunoy, pass. (12) . . . R 89-94
Bruxelles, r. de (9) . . . M 48-51
Bûcherie, r. de la (5) . . R 67, *G*
Buci, r. & carrefour de (6). R 62, *D*
Budapest, r. & pl. de (9) B 51-52, *C*
Budé, r. (4) . . . . . R 72, *G*
Buenos-Ayres, r. de (7) . R 26, *B*
Buffault, r. (9) . . . . B 62, *E*
Buffon, r. de (5) . . . . R 79
Bugeaud, av. (16) . . . B 18-23
Bugeaud, r. (16) . . . B 23
Buis, r. du (16) . . . . R 8
Buisson-St-Louis, r., pass., & imp. du (10) . . . B 87
Bullant, r. (13) . . . . Y 57
Bullourde, pass. (11) . . R 86-91
Buot, r. (13) . . . . . Y 63
Bureau, pass. & imp. du (11) . . . . . R 101-102
Burnouf, r. (19) . . . . B 87
Burq, r. (18) . . . . . M 50-51
Butte-aux-Cailles, r. de la (13) . . . . . Y 62-67
Buttes-Chaumont, parc des (19) . . . . . M 87
Buzelin, r. (18) . . . . M 74-70
Buzenval, r. de (20) . . R 106-107

Cabanis, r. (14) . . . . Y 57
Cacheux, r. (13) . . . . Y 64
Cadet, r. (9) . . . . B 62-67, *E*
Cadix, r. de (15) . . . . Y 16-21
Cadot, ruelle (15) . . . R 39
Cadran, imp. du (18) . . M 61
Caffarelli, r. (3) . . . . B 79, *F*
Cail, r. (10) . . . . . M 71
Caillaux, r. (13) . . . . Y 74
Caillié, r. (18) . . . . M 76
Caire, r. & pass. du (2) . B 68-74
Calais, r. de (9) . . . . M 51
Calmels, r. (18) . . . . M 54
Calvaire, r. & pl. du (18) . M 55
Cambacérès, r. (8) . . B 47-48, *A*
Cambodge, r. du (20) . . B 104-109
Cambon, r. (1) . . . . B 53-54, *C*
Cambrai, r. de (19) . . . M 79-83
Cambronne, pl. (15) . . R 33
Cambronne, r. & imp. (15) . R 33-40
Camélias, r. des (14) . . Y 32
Camélias, villa des (14) . . Y 32-37
Camille-Desmoulins, r. (11) B 95
Camille-Douls, r. (20) . . B 112

Camille-Tahan, r. (18) . . M 45
Camoëns, av. de (16) . . B 25, *B*
Camou, r. (7) . . . . B 35, *B*
Campagne-Première, r. (14) . R 60
Campo-Formio, r. de (13) . Y 71
Camulogène, r. (15) . . . Y 32
Canada, r. du (18) . . . M 69-70
Canal-de-l'Ourcq, porte du (19) . . . . . M 93
Canal-St-Denis, porte du (19) M 83
Canart, imp. (12) . . . . R 113
Candie, r. de (11) . . . . R 92
Candolle, r. (5) . . . . R 75
Canettes, r. des (6) . . . R 57, *D*
Canivet, r. du (6) . . . R 57, *D*
Canrobert, cité (15) . . R 33
Cantagrel, r. (13) . . . Y 82-83
Cantal, cour du (11) . . R 87, *G*
Capitaine-Ferber, r. du (20) B 114
Capitaine-Marchal, r. du (20) B108-114
Capitaine-Ménard, r. du (15) R 18-19
Capitaine-Scott, r. du (15) . R 26, *B*
Capitaine-Tarron, r. du (20). B 114
Caplat, r. (18) . . . . . M 66
Capri, r. de (12) . . . . Y 101
Capron, r. (18) . . . . . M 46
Capucines, bd. des : odd nos. (2), even nos. (9) . . B 53-58, *C*
Capucines, r. des : odd nos. (1), even nos. (2) . . . B 53-58, *C*
Carcel, r. (15) . . . . R 35
Cardinale, r. (6) . . . . R 56-57, *D*
Cardinal-Lemoine, r. & cité du (5) . . . . . R 73, *G*
Cardinet, r. & pass. (17) . M 31-39
Carducci, r. (19) . . . . B 96
Carmes, r. des (5) . . . R 68, *G*
Carnavalet, mus. . . . R 76, *F*
Carnot, av. (17) . . . B 26-27, *A*
Caroline, r. & pass. (17) . M 46
Caron, r. (4) . . . . . R 76, *F*
Carpeaux, r. & sq. (18) . M 49
Carrier-Belleuse, r. (15) . R 33-38
Carrière-Mainguet, imp. (11) R 96
Carrières, chemin des (19) . M 82
Carrières, pass. des (19) . M 91
Carrières-d'Amérique, r. des (19) . . . . . M 96
Carrières-Passy, imp. des (16) . . . . . R 16
Carrousel, pl. & pont du (1) B 60, *D*
Cascades, r. des (20) . . B 98
Casimir-Delavigne, r. (6) . R 62, *D*
Casimir-Périer, r. (7) . . R 46, *D*
Casino de Paris . . . . B 56, *C*
Caspienne, imp. (20) . . R 112
Cassette, r. (6) . . . . R 57-58, *D*
Cassini, r. (14) . . . . Y 50-55
Castagnary, r. (15) . . . Y 32-36
Casteggio, imp. de (20) . R 107
Castellane, r. de (8) . . B 52-53, *C*
Castex, r. (4) . . . . . R 82, *G*
Castiglione, r. de (1) . . B 54, *C*
Catacombes . . . . . Y 51
Catinat, r. (1) . . . . B 64, *F*
Cauchois, r. (18) . . . . M 51
Cauchy, r. (15) . . . . R 19
Caulaincourt, r. (18) . . M 51-55
Caumartin, r. (9) . . B 52-53, *C*
Cavalerie, r. de la (15) . . R 32
Cavallotti, r. (18) . . . M 45
Cavé, r. (18) . . . . M 65
Cavendish, r. (19) . . . M 86
Cazotte, r. (18) . . . . M 61
Célestin, imp. (20) . . . B 93
Célestins, port & quai des (4) . . . . . R 77, *G*
Cels, r. (14) . . . . . Y 45
Cendriers, r. des (20) . . B 99
Censier, r. (5) . . . . R 74-75
Cepré, pass. (15) . . . R 38
Cerisaie, imp. de la (13) . Y 77
Cerisaie, r. de la (4) . . . R 82, *G*
Cérisoles, r. de (8) . . . B 38, *A*
Cernuschi, mus. . . . M 37, *A*
Cernuschi, r. (17) . . . M 30
Cervantès, r. (15) . . . Y 30-35
César-Franck, r. (15) . . R 38-43
Cesselin, imp. (11) . . . R 97
Cévennes, r. des (15) . . R 19-24
Chabanais, r. (2) . . . B 64, *C*
Chablis, r. de (12) . . . Y 91
Chabrol, r. de (10) . . B 66-72, *E*
Chaillot, r. de : nos. 1-57, 2-30 (16) ; above (8) B 33-34, *A*, *B*
Chaise, r. de la (7) . . . R 52, *D*
Chalet, r. du (10) . . . B 87
Chalets, av. des (16) . . R 11
Chalgrin, r. (16) . . . B 22-27, *A*
Chaligny, r. (12) . . . R 93-98
Chalon, r. & imp. de (12) . R 89
Chambertin, r. de (12) . . R 95
Chambéry, r. de (15) . . Y 32
Chambiges, r. (8) . . . B 39, *B*
Chamfort, r. (16) . . . R 7
Champagne, cité (20) . . R 112
Champagny, r. de (7) . . R 46, *B*
Champaubert, av. de (15) . R 32
Champ-de-l'Alouette, r. du (13) . . . . . Y 61
Champ-de-Mars, parc du . R 31, *B*
Champ-de-Mars, r. du (7) . R 36, *B*
Champerret, porte de (17) . M 21
Champfleury, r. (7) . . . R 31-32
Championnet, r., pass., & villa (18) . . . . . M 44-63
Champlain, r. (20) . . . B 99
Champ-Marie, pass. du (18) M 53
Champollion, r. (5) . . . R 62-63, *G*
Champs-Elysées, av., galeries, & rond-point des (8) B 32-49, *A*
Champs-Elysées, palais des. B 44, *B*
Champs-Elysées, port des (8) . . . . . B 44-49, *B*
Champs-Elysées, th. des B 34-39, *B*
Chanaleilles, r. de (7) . . R 47

Chandon, imp. (15) . . **R 25-Y 15**
Chanez, r. (16) . . . . **R 3**
Change, pont au . . . . **R 66,** *F*
Chanoinesse, r. (4) . . . **R 72,** *G*
Chantier, pass. du (12) . . **R 87,** *G*
Chantiers, r. des (5) . . . **R 73,** *G*
Chantilly, r. de (9) . . . **B 66,** *E*
Chantres, r. des (4) . . . **R 72,** *G*
Chanvin, pass. (13) . . . **Y 77-81**
Chanzy, r. (11) . . . . **R 92-97**
Chapelle, av. de la (17) . . **M 17**
Chapelle, bd. de la : odd nos. (10), even nos. (18) . **M 66-71**
Chapelle, pl. de la (18) . . **M 71**
Chapelle, porte de la (18) . **M 68**
Chapelle, r., cité, & imp. de la (18) . . . . . **M 68-71**
Chapelle-Expiatoire . . . **B 52,** *C*
Chapon, r. (3) . . . . **B 74-75,** *F*
Chappe, r. (18) . . . . **M 56**
Chaptal, cité (9) . . . . **M 51-52**
Chaptal, r. (9) . . . . **M 52,** *C*
Chapu, r. (16) . . . . **R 9-10**
Charbonnel, r. (13) . . . **Y 59**
Charbonnière, r. de la (18) . **M 66**
Charbonniers, pass. des (15) **R 44**
Charcot, r. (13) . . . . **Y 32**
Chardin, r. (16) . . **B 25-R 21,** *B*
Chardon-Lagache, r. (16) . **R 8-10**
Charente, quai de la (19) . **M 33-89**
Charenton, porte de . . . **Y 102**
Charenton, r. de (12) . **R 87-Y 96,** *G*
Charlemagne, pass. (4) . . **R 76,** *F*
Charlemagne, r. (4) . . **R 76-77,** *G*
Charles-Baudelaire, r. (12) . **R 88-92**
Charles-Bénard, villa (12) **R 109-114**
Charles-Bertheau, pass. (13) **Y 74-78**
Charles-Bossut, r. (12) . . **R 94**
Charles-Cazin, r. (15) . . **R 45-50**
Charles-Cinq, r. (4) . . . **R 77,** *G*
Charles-Dallery, pass. (11) . **R 92-86**
Charles-Dickens, r. (16) . . **R 21**
Charles-Divry, r. (14) . . **Y 46**
Charles-Fillion, pl. (17) . . **M 35-40**
Charles-Floquet, av. (7) **R 26-32,** *B*
Charles-Fourier, r. (13) . . **Y 68**
Charles-Friedel, r. (20) . . **B 102**
Charles-Garnier, pl. (9) . . **B 58,** *C*
Charles-Gerhardt, r. (17) . **M 30**
Charles-Lamoureux, r. (16) . **B 18**
Charles-Nodier, r. (18) . . **M 60-61**
Charles-Petit, imp. (11) . . **R 97**
Charles-Renouvier, r. (20) . **B 110**
Charles-Robin, r. (10) . . **B 81,** *E*
Charlot, r. (3) . . . . **B 80-84,** *F*
Charmilles, imp. des (15) . **Y 31**
Charolais, r. & pass. du (12) **R 94-100**
Charonne, bd. de : odd nos. (11), even nos. (20) . . **R 96-107**
Charonne, r. de (11) . . **R 87-101**
Charras, r. (9) . . . . **B 52-57,** *C*
Chartière, imp. (5) . . . **R 68,** *G*
Chartres, r. de (18) . . . **M 66**
Chartreux, r. des (6) . . **R 59,** *D*
Chasseloup-Laubat, r. (15) . **R 38**
Chasseurs, av. des (17) . . **M 30**
Château, r. du : nos. 1-39, 2-36 (15) ; above (14) . **Y 40-46**
Chateaubriand, r. de (8) . . **B 32,** *A*
Château-d'Eau, r. du (10) **B 72-78,** *E*
Château-des-Rentiers, r. du (13) . . . . . **Y 72-83**
Châteaudun, r. de (9) . **B 57-62,** *C, E*
Château-Landon, r. de (10) **M 72-76,** *E*
Château-Rouge, pl. du (18) **M 60**
Châtelain, r. (14) . . . . **Y 41**
Châtelet, pass. (17) . . . **M 43**
Châtelet, pl. du (1 & 4) . **R 66,** *F*
Châtelet, th. du . . . . **R 66,** *F*
Châtillon, av. & pass. de (14) **Y 48**
Châtillon, porte de (14) . . **Y 43**
Chauchat, r. (9) . . . . **B 62,** *C*
Chaudron, r. (10) . . . . **M 76**
Chaufourniers, r. & imp. des (19) . . . . . **B 86**
Chaumont, porte (19) . . **M 95**
Chaussée-d'Antin, r. de la (9) . . . . . **B 57-58,** *C*
Chaussin, pass. (12) . . . **R 110**
Chausson, imp. (10) . . **B 82,** *E*
Chauveau-Lagarde, r. (8) . **B 48-53,** *C*
Chauvelot, bd. (15) . . . **Y 31**
Chauvelot, r. (15) . . . **Y 27-32**
Chazelles, r. de (17) . . . **M 32,** *A*
Chemin-Vert, pass. du (11) . **B 90**
Chemin-Vert, r. de (11) **B 100-R 81,** *F*
Chêne-Vert, cour du (12) **R 87-88,** *G*
Chénier, r. (2) . . . . **B 73,** *E*
Cher, r. du (20) . . . . **B 109**
Cherbourg, galerie de (8) . **B 52,** *C*
Cherche-Midi, r. du : nos. 1-121, 2-130 (6) ; above (15) . . . . . **R 49-52,** *D*
Chéreau, r. (13) . . . . **Y 67-68**
Chernoviz, r. (16) . . . **R 21**
Chéroy, r. de (17) . . . **M 41**
Chérubini, r. (2) . . . **B 58-64,** *C*
Cheval-Blanc, pass. du (11) . **R 87,** *G*
Chevaleret, r. du (13) . . **Y 76-82**
Chevalier-de-la-Barre, r. du (18) . . . . . **M 55-60**
Chevaliers, imp. des (20) **B 102-103**
Chevert, r. (7) . . . . **R 36,** *B*
Chevérus, r. de (9) . . . **B 56,** *C*
Chevet, r. du (11) . . . **B 88**
Chevreul, r. (11) . . . **R 102-103**
Chevreuse, r. de (6) . . . **R 59,** *D*
Cheysson, pass. (16) . . . **R 4-10**
Chimay, cité (18) . . . . **M 49-53**
Chine, r. & imp. de la (20) **B 103-109**
Choiseul, r. & pass. de (2) . **B 58,** *C*
Choisy, av. & porte de (13) **Y 72-79**
Chomel, r. (7) . . . . **R 52,** *D*
Chopin, pl. (16) . . . . **R 16**
Choquet, imp. (19) . . . **M 79**
Choron, r. (9) . . . . **B 61,** *E*

Christi, imp. (17) . . . M 43
Christian-Dewet, r. (12) . . R 103
Christiani, r. (18) . . . M 60-61
Christiania, r. de (18) . . M 44-49
Christine, r. (6) . . . . R 61
Christophe-Colomb, r. (8) . B 33, *A*
Cibiel imp. (15) . . . . R 39
Cicé, r. de (6) . . . . R 54, *D*
Cimarosa, r. (16) . . . B 28, *A*
Cimetière-St-Benoît, r. du (5) . . . . . R 68, *G*
Cinq-Diamants, r. des (13) . Y 62-67
Cirque, r. du (8) . . . . B 43, *A*
Ciseaux, r. des (6) . . . R 57, *D*
Cité, r. & quai de la (4) . R 66, *F*
Cîteaux, r. de (12) . . . R 92-93
Civiale, r. (10) . . . . B 87
Civry, r. de (16) . . . . R 4
Clairaut, r. (17) . . . . M 40
Clairvaux, imp. de (3) . . B 75, *F*
Clapeyron, r. (8) . . . M 46
Claude-Bernard, r. (5) . . R 69-70
Claude-Chahu, r. (16) . . R 21
Claude-Decaen, r. (12) . . Y 95-101
Claude-Lorrain, r. (16) . . R 4-9
Claude-Pouillet, r. (17) . . M 36
Claude-Tillier, r. (12) . . R 98
Claude-Vellefaux, r. (10) . B 82, *E*
Clauss, imp. (19) . . . B 96
Clauzel, r. (9) . . . . B 61
Clavel, r. (19) . . . . B 92-97
Clef, r. de la (5) . . . R 74-75, *G*
Clémence-Royer, r. (1) . B 64-65, *F*
Clément, r. (6) . . . . R 57-62, *D*
Clément-Marot, r. (8) . B 33-39, *A*, *B*
Cler, r. (7) . . . . . R 26, *B*
Cléry, r. de (2) . . . B 68-69, *E*, *F*
Clichy, av. de : nos. 2-64 (18) ; even nos. above & odd nos. (17) . . . . M 34-46
Clichy, bd. de : nos. 1 & 2-10 (9) ; no. 3 (8) ; nos. 5-11 (17) ; nos. 12-16 (18) . . M 46-56
Clichy, pass. de (18) . . . M 46
Clichy, pl. : odd nos. (9), even nos. (18) . . . . M 46
Clichy, porte de (17) . . . M 34
Clichy, r. de (9) . . . M 46-B 56, *C*
Clignancourt, porte de (18) . M 58
Clignancourt, r. & imp. de (18) . . . . . M 58-61
Clignancourt, sq. de (18) . M 59
Clisson, r. (15) . . . . Y 76-77
Cloche, r. de la (20) . . . B 104
Cloche-Perce, r. (4) . . R 71-76, *F*
Clodion, r. (15) . . . . R 27
Cloître-Notre-Dame, r. du (4) . . . . . R 67-72, *G*
Cloître-St-Honoré, r. du (1) . B 65, *D*
Cloître-St-Merri, r. du (4) . B 75, *F*
Clopin, r. (5) . . . . . R 73, *G*
Clos, r. du (20) . . . . R 111
Clos-Bruneau, pass. du (5) . R 68, *G*
Clos-Feuquières, r. du (15) . Y 20
Clotaire, r. (5) . . . . R 68, *G*
Clotilde, r. (5) . . . R 68-69, *G*
Clovis, r. (5) . . . . . R 68, *G*
Clovis-Hugues, r. (19) . . M 81
Cloys, r., imp., & pass. des (18) . . . . . M 54
Cluny, r. de (5) . . . . R 67, *G*
Cluny, th. & mus. de . . R 67, *G*
Cochin, r. (5) . . . . R 72, *G*
Coëtlogon, r. (6) . . . R 52, *D*
Cœur-de-Vey, imp. (14) . Y 47
Colas, r. (14) . . . . Y 40
Colbert, pass. (2) . . . B 64, *C*
Colbert, r. (2) . . . . B 63, *C*
Coligny, r. de (4) . . . R 83, *G*
Colisée, r. du (8) . . . B 38-43, *A*
Collégiale, r. de la (5) . . Y 65
Collet, villa (14) . . . . Y 37-38
Collette, r. (17) . . . . M 44
Collin, pass. (9) . . . . M 51
Colmar, r. de (19) . . . M 85
Colombe, r. de la (4) . . R 66-71, *F*
Colonel-Bonnet, av. du (16) . R 16
Colonel-Combes, r. du (17) . B 40, *B*
Colonel-Driant, r. du (1) . B 64, *C*
Colonel-Moll, r. du (17) . B 26, *A*
Colonel-Oudot, r. du (12) . Y 105
Colonel-Renard, r. du (17) . B 26, *A*
Colonie, r. de la (13) . . Y 63-68
Colonnes, r. des (2) . . . B 63, *C*
Colonnes-du-Trône, r. des (12) . . . . . R 108
Combat, pl. du : odd nos. (10), even nos. (19) . . B 81, *E*
Comète, r. de la (7) . . . R 36-41, *B*
Commaille, r. de (7) . . . R 52, *D*
Commandant-Lamy, r. du (11) . . . . . R 86
Commandant-Marchand, r. du (16) . . . . . B 22
Commandant-Rivière, r. du (8) . . . . . B 37-42, *A*
Commandeur, r. & pass. du (14) . . . . . Y 52
Commerce, Bourse du . . B 65, *F*
Commerce, r., pl., & imp. du (15) . . . . . R 29-33
Commerce, Tribunal du . . R 66, *F*
Commerce-St-André, cour du (6) . . . . . R 62, *D*
Commines, r. (3) . . . . B 85, *F*
Compans, r. (19) . . . M 91-B 102
Compans, villa & imp. (19) . B 101
Compiègne, r. de (10) . . M 67
Compoint, imp. (17) . . . M 44
Conard, imp. (15) . . . . Y 32
Concorde, pl. de la (8) . . B 49, *C*
Concorde, pont de la . B 49, *B*, *C*, *D*
Concorde, r. de la (19) . . M 91-96
Condé, r. de (6) . . . . R 62-63, *D*
Condillac, r. de (11) . . . B 94
Condorcet, r. & cité (9) . M 57-62, *E*

Conférence, quai & port de la (8) . . . . . B 39, *B*
Confiance, imp. de la (20) . R 107
Congo, r. du (12) . . . R 99
Conservatoire, r. du (9) . . B 67, *E*
Constance, r. (8) . . . M 50-51
Constant-Coquelin, av. (7) . R 48
Constantine, r. de (7) . . B 45, *B*
Constantinople, r. de (8) M 42, *A*, *C*
Constantin-Pecqueur, pl. (18) M 55
Conte, r. (3) . . . . . B 74, *F*
Conti, quai de (6) . . . R 61, *D*
Contrescarpe, pl. de la (5) . R 69, *G*
Convention, r. de la (15) R 30-Y 26
Cope, imp. (18) . . . . M 49
Copenhague, r. de (8) . . M 42, *C*
Copernic, r. (16) . . . B 23-28, *A*
Copernic, villa (16) . . . B 23
Copreaux, r. (15) . . . R 39
Coq, av. du (9) . . . B 57, *C*
Coq, cour du (11) . . . B 85
Coq-Héron, r. (1) . . . B 64, *F*
Coquillière, r. (1) . . . B 64, *F*
Corbeau, r. & pass. (10) . B 83
Corbineau, r. (12) . . . R 95
Corbon, r. (15) . . . . Y 30-31
Cordelières, r. des (13) . . Y 61
Corderie, r. de la (3) . . B 79, *F*
Coriolis, r. (12) . . . . Y 90-96
Corneille, imp. (16) . . R 9
Corneille, r. (6) . . . . R 63, *D*
Corot, r. (16) . . . . R 13
Cortambert, r. (16) . . . B 20
Cortot, r. (18) . . . . M 55
Corvetto, r. (8) . . . . B 41, *A*
Corvisart, r. (13) . . . Y 61-62
Cossonnerie, r. de la (1) . B 70, *F*
Cotentin, r. du (15) . . R 45-Y 35
Cothenet, r. (16) . . . B 18
Cottages, r. des (18) . . M 54
Cotte, r. de (12) . . . R 88-92
Cottin, pass. (18) . . . M 60
Couche, r. (14) . . . . Y 52
Coulmiers, r. de (14) . . Y 43-48
Courat, r. (20) . . . . R 111
Courbet, pass. (19) . . . M 85-91
Courcelles, bd. de : odd nos. (8), even nos. (17) M 37-B 31, *A*
Courcelles, porte de (17) . M 20-25
Courcelles, r. de : nos. 1-77, 2-94 (8), above (17) M 13-B 42 *A*
Courcelle-Seneuil, r. (5) . . R 69, *G*
Cour-des-Miracles, pass. de la (2) . . . . . B 69, *F*
Cour-des-Noues, r. de la (20) B 109
Couronnes, r. & imp. des (20) . . . . . B 93-98
Cours-la-Reine (8) . . . B 44, *B*
Courtalon, r. (1) . . . . B 70, *F*
Courtois, pass. (11) . . . R 96
Courty, r. (7) . . . . B 50, *D*
Coustou, r. (18) . . . . M 51
Coutellerie, r. de la (4) . R 66-71, *F*
Coutures-St-Gervais, r. des (3) . . . . . B 80, *F*
Coypel, r. (13) . . . . Y 66
Coysevox, r. (18) . . . M 44-49
Crébillon, r. de (6) . . . R 62, *D*
Crémieux, r. (12) . . R 83-88, *G*
Crespin, r. (11) . . . . B 94
Crétet, r. (9) . . . . M 56
Crevaux, r. (16) . . . B 18
Crillon, r. de (4) . . . R 82-83, *G*
Crimée, r. & pass. de (19) . M 78-92
Crins, imp. des (20) . . R 106-107
Crocé-Spinelli, r. (14) . . Y 41
Croisic, sq. du (15) . . . R 48
Croissant, r. du (2) . . . B 68, *E*
Croix-des-Petits-Champs, r. (1) . . . . . B 64-65, *C*, *F*
Croix-Faubin, r. de la (11) . R 96
Croix-Jarry, r. de la (13) . Y 87-88
Croix-Nivert, r. de la (15) R 33-Y 21
Croix-Rouge, carrefour de la (6) . . . . . R 57, *D*
Croix-Saint-Simon, r. de la (20) . . . . . R 111-112
Cronstadt, r. de (15) . . Y 26
Cronstadt, villa (19) . . . M 92
Crouin, pass. (13) . . . Y 72
Croulebarbe, r. (13) . . . Y 62-66
Crozatier, r. & imp. (12) . R 93
Crussol, r. & cité de (11) . B 84, *F*
Cugnot, r. (18) . . . . M 74-75
Cujas, r. (5) . . . . R 63-68, *G*
Cunin-Gridaine, r. (3) . . B 74, *F*
Curé, imp. du (18) . . . M 69
Cure, r. de la (16) . . . R 7-12
Curial, r. (19) . . . . M 80-83
Custine, r. (18) . . . . M 60
Cuvier, r. (5) . . . . R 74-78, *G*
Cygne, r. du (1) . . . B 69-70, *F*
Cygnes, allée des (15) . . R 17-21, *B*
Cyrano-de-Bergerac, r. (18) M 54

Dagorno, pass. (20) . . . R 106-111
Dagorno, r. (12) . . . . R 109
Daguerre, r. (14) . . . Y 46-51
Dahomey, r. du (11) . . R 92
Dalayrac, r. (2) . . . . B 58-59, *C*
Dalou, r. (15) . . . . R 44
Dames, r. des (17) . . . M 41-46
Damesme, r. & imp. (13) . Y 68-69
Damiette, r. de (2) . . . B 68-69
Damoye, cour (11) . . . R 82-86
Dampierre, r. (19) . . . M 84
Damrémont, r. (18) . . . M 50-53
Dancourt, r. & pl. (18) . . M 56
Dangeau, r. (16) . . . R 12
Danger, imp. (17) . . . M 48
Daniel-Lesueur, av. (7) . . R 48
Daniel-Stern, r. (15) . . R 27
Dante, r. (5) . . . . . R 67, *G*
Danton, r. (6) . . . . . R 62, *G*
Dantzig, r. & pass. de (15) . Y 26-27
Danube, pl. du (19) . . . M 96

Danville, r. (14) . . . . Y 46
Dany, imp. (8) . . . . B 46, *C*
Darboy, r. (11) . . . . B 88
Darcet, r. (17) . . . . M 46
Darcy, r. (20) . . . . B 113
Dareau, r. & pass. (14) . . Y 52-57
Daru, r. (8) . . . . B 31-36, *A*
Darwin, r. (18) . . . . M 54-56
Daubenton, r. (5) . . . R 74-75, *G*
Daubigny, av. & r. (17) . M 30-31
Daumesnil, av. (12) . . R 88-Y 100, *G*
Daumesnil, pl. (12) . . . R 105
Daumesnil, villa (12) . . . Y 100
Daumier, r. (16) . . . R 10
Daunay, pass. (18) . . . M 43
Daunou, r. (2) . . . . B 58, *C*
Dauphine, pass. (6) . . . R 61, *D*
Dauphine, pl. (1) . . . R 61, *F*
Dauphine, porte (16) . . B 18
Dauphine, r. (6) . . . R 61-62, *D*
Dautancourt, r. (17) . . . M 44-45
Daval, r. (11) . . . R 81-86, *F*
David-d'Angers, r. (19) . M 91-96
Daviel, r. (13) . . . . Y 62
Davioud, r. (16) . . . . R 11
Davout, bd. (20) . . B 114-R 113
Davy, pass. (18) . . . . M 44-45
Davy, r. (17) . . . . M 44
Débarcadère, r. du (17) . . B 21
Debelleyme, r. (3) . . B 80-85, *F*
Debergue, cité (12) . . R 108-113
Debille, cour (11) . . . R 91
Debille, pass. (13) . . . Y 72
Debilly, passerelle (16) . . B 35, *B*
Debilly, port (16) . . B 30-35, *B*
Debrousse, r. (16) . . . B 34, *B*
Decamps, r. (16) . . . B 19-20
Déchambre, pass. (15) . . R 49
Déchargeurs, r. des (1) . . B 70, *F*
Decrès, r. & imp. (14) . . Y 36
Défense, imp. de la (18) . M 45-46
Degrés, r. des (2) . . . B 68, *E*
Deguerry, r. (11) . . . B 88
Dehaynin, pass. (15) . . R 29-30
Déjazet, th. . . . . B 84, *F*
Dejean, r. (18) . . . . M 60-65
Delaitre, r. (20) . . . . B 98-99
Delambre, r. (14) . . . R 54, *D*
Delambre, sq. (14) . . . R 54-55
Delanos, pass. (10) . . B 71-76, *E*
Delaruelle, pass. (18) . . M 44-48
Delaunay, imp. (11) . . . R 96
Delbet, r. (14) . . . . Y 42
Delecourt, av. (15) . . . R 28
Delépine, imp. (11) . . . R 97
Delessert, bd. (16) . . . B 25, *B*
Delessert, pass. (10) . M 77-B 81, *E*
Delesseux, pass. (19) . . M 90
Delorme, pass. (1) . . . B 59, *C*
Delouvain, r. (19) . . . B 97
Delta, r. du (9) . . . . M 61
Demarquay, r. (10) . . . M 72, *E*
Demours, r. (17) . . M 22-26, *A*
Denain, bd. de (10) . . . M 67, *E*
Denfert-Rochereau, pl. (14) Y 51
Denfert-Rochereau, r. : nos. 1-53, 2-60 (5) ; above (14) Y 51-R 64, *D*
Denis-Poisson, r. (17) . . B 21-22
Dénoyez, r. (20) . . . . B 93
Deparcieux, r. (14) . . . Y 46
Départ, r. & pass. du (14) . R 54, *D*
Département, r. du : nos. 1-19, 2-18 (19) ; above (18) M 70-76
Députés, Chambre des . . B 50, *B*
Desaix, r. (15) . . . . R 26-27
Désaugiers, r. (16) . . . R 8
Desbordes-Valmore, r. (16) . B 20
Descartes, r. (5) . . . R 68-69, *G*
Deschamps, pass. (20) . . B 93
Descombes, r. (17) . . . M 21
Descos, r. (12) . . . . R 99
Desgenettes, r. (7) . . . B 45, *B*
Desgrais, pass. (19) . . . M 79
Deshayes, villa (14) . . . Y 37-43
Désir, pass. du (10) . . B 72-77, *E*
Désiré, pass. (17) . . . M 36
Désirée, r. (20) . . . . B 104
Désirée, villa (20) . . . B 107
Désiré-Ruggieri, r. (18) . M 49
Desnouettes, r. (15) . . . Y 16-21
Despréaux, av. (16) . . . R 4-9
Desprez, r. (14) . . . . Y 36
Desrenaudes, r. (17) . . M 26-27
Dessous-des-Berges, r. du (13) . . . . . Y 82-83
Deux-Boules, r. des (1) . . B 70, *F*
Deux-Cousins, imp. des (17) M 21
Deux-Ecus, r. des (1) . . . B 65, *F*
Deux-Frères, imp. des (18) . M 54
Deux-Gares, r. des (10) . B 71-76, *E*
Deux-Nèthes, imp. des (18). M 45-46
Deux-Ponts, r. des (4) . . . R 72, *G*
Deux-Portes, imp. des (20) . B 115
Deux-Sœurs, pass. des (9) . B 62, *E*
Dhéron, imp. (20) . . . B 98
Dhier, pass. (17) . . . M 39
Dhuis, r. de la (2) . . B 108-114
Diard, r. (18) . . . . M 54
Diderot, bd. (12) . . R 83-103, *G*
Didot, porte (14) . . . Y 38
Didot, r. (14) . . . . Y 38-41
Dietz-Monnin, pass. (16) . R 5
Dieu, pass. (20) . . . . R 106
Dieu, r. (10) . . . . B 83, *E*
Dijon, r. de (12) . . . . Y 86-91
Docteur, r. & imp. du (17) . M 38
Docteur-Blanche, r. du (16) R 6-7
Docteur-Brouardel, av. du (7) . . . . . R 26-31, *B*
Docteur-Paquelin, r. du (20) B 108
Doisy, pass. (17) . . . B 26, *A*
Dolomieu, r. (5) . . . . R 74, *G*
Domat, r. (5) . . . . R 67, *G*
Dombasle, r. & pass. (15) . Y 25-26
Dôme, r. du (16) . . . B 28, *A*

Domremy, r. de (13) . . Y 77-82
Donizetti, r. (16) . . . R 8
Doré, cité (13) . . . . Y 71
Dorian, r. & av. (12) . . R 103
Dosne, r. (16) . . . . B 18-23
Douai, r. de (9) . . . . M 46-51
Douane, r. de la (10) . B 78-83, *E*
Double, pont au . . . . R 67, *G*
Doudeauville, r. & pass. (18) M 60-70
Dragon, r. & cour du (6) . R 57, *D*
Drevet, r. (18) . . . . M 58
Driancourt, pass. (12) . . R 93
Drouait, pass. (15) . . . Y 32
Drouot, r. (9) . . . . B 62, *E*
Druinot, imp. (12) . . . R 92
Dubail, pass. (10) . . . B 77, *E*
Dubau, r. (16) . . . . R 16
Dubois, pass. (19) . . . M 86
Dubourg, cité (20) . . . B 110
Dubrunfaut, r. (12) . . . R 100
Duc, r. (18) . . . . . M 59
Du Cange, r. (14) . . . Y 36
Duchefdelaville, pass. (13) . Y 77-81
Duclos, pass. (15) . . . Y 22
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Dudouy, imp. or pass. (11) . B 95
Duée, r. & pass. de la (20) . B 103
Dufrénoy, r. (16) . . . . B 14
Dufresne, villa (16) . . . Y 4
Dugommier, r. (12) . . . R 100-105
Duguay-Trouin, r. (6) . . R 58, *D*
Du Guesclin, r. & pass. (15) R 32
Duhesme, r. & pass. (18) . M 54-58
Dulac, pass. (15) . . . R 44
Dulong, r. (17) . . . . M 35-41
Dumas, pass. (11) . . . R 97-102
Duméril, r. (13) . . . . Y 70
Dumont-d'Urville, r. (16) . B 28, *A*
Dunes, r. des (19) . . . B 92
Dunkerque, r. de : nos. 1-47, 2-36 (10) ; above (9) . M 61-67, *E*
Dunois, r. (13) . . . . Y 76-77
Duperré, r. (9) . . . . M 51
Dupetit-Thouars, r. & cité (3) B 79, *F*
Daphot, r. : nos. 1-21, 2-26 (1) ; above (8) . . . B 53, *C*
Dupin, r. (6) . . . . R 52-53, *D*
Duplan, cité (16) . . . B 22
Dupleix, r. & pl. (15) . . R 27-32
Dupont, cité (11) . . . B 95
Dupont, villa (16) . . . B 17
Dupont-de-l'Eure, r. (20) B 103-109
Dupont-des-Loges, r. (7) B 35-40, *B*
Dupuis, r. (3) . . . . B 79, *F*
Dupuy, imp. (18) . . . M 70
Dupuytren, r. (6) . . . R 62, *G*
Duquesne, av. (7) . . . R 37-42
Durance, r. de la (12) . R 105-Y 95
Durantı, r. (11) . . . . B 95-100
Durantin, r. (18) . . . M 50-56
Duranton, r. (15) . . . R 25
Duras, r. de (8) . . . . B 48, *A*
Durchon, imp. (15) . . . R 29
Durel, cité (18) . . . . M 48
Duret, r. (16) . . . . B 22
Duris, r. (20) . . . . B 99
Durmar, cité (11) . . . B 94
Duroc, r. (7) . . . . R 43
Durouchoux, r. (14) . . . Y 46
Dury, imp. (15) . . . . Y 27
Du Sommerard, r. (5) . . R 67, *G*
Dussoubs, r. (2) . . . . B 69, *F*
Duthy, villa (14) . . . Y 42
Dutot, r. (15) . . . R 45-Y 30
Dutuit, av. (8) . . . B 44-49, *B*
Duvergier, r. (19) . . . M 80-85
Duvivier, r. (7) . . . . R 36, *B*

Eaux, r. des (16) . . . R 21
Ebelmen, r. (12) . . . R 99
Eblé, r. (7) . . . . . R 43
Ebre, r. de l' (13) . . . Y 57
Echaudé, r. de l' (6) . R 56-57, *D*
Echelle, r. de l' (1) . . . B 59, *C*
Echiquier, r. de l' (10) . B 68-73, *E*
Ecluses-Saint-Martin, r. des (10) . . . . . B 81-82, *E*
Ecole, pl. de l' (1) . . B 65-R 61, *F*
Ecole-de-Médecine, r. de l' (6) . . . . . R 62, *G*
Ecole-Militaire, pl. de l' (7). R 36, *B*
Ecole-Polytechnique, r. de l' (5) . . . . . R 68, *G*
Ecoles, cité des (20) . . B 104
Ecoles, r. des (5) . . R 62-73, *G*
Ecoliers, pass. des (15) . . R 29
Ecosse, r. d' (5) . . . . R 68, *G*
Ecouffes, r. des (4) . . . R 76, *F*
Ecuyers, sentier des (20) R 111-112
Edgar-Quinet, bd. (14) . R 54-55, *D*
Edimbourg, r. d' (8) . . M 42
Edme-Guillout, r. (15) . . R 44
Edmond-About, r. (16) . . B 15
Edmond-Gondinet, r. (13) . Y 62
Edmond-Rostand, pl. (6) R 63, *D*, *G*
Edmond-Valentin, r. (7) B 35-40, *A*
Edouard-Colonne, r. (2) . R 66, *F*
Edouard-Detaille, r. (17) . M 31
Edouard-Fournier, r. (16) . B 15
Edouard-Jacques, r. (14) . Y 41
Edouard-Manet, r. (13) . . Y 71
Edouard-Pailleron, r. (19) . M 82-86
Edouard-Robert, r. (12) . Y 100
Edouard-VII, r. (9) . . . B 53, *C*
Egalité, r. de l' (19) . . M 97
Eginhard, r. (4) . . . . R 77, *G*
Eglantiers, r. des (20) . . B 99
Eglise, r., imp., & pourtour de l' (15) . . . . . R 29
Eiffel, Tour . . . . . R 26, *B*
Elgé, cité (19) . . . . B 96
Elisa-Borey, r. (20) . . . B 99
Elisa-Lemonnier, r. (12) . R 100
Elisée-Reclus, av. (7) . . R 31, *B*
Elysée, r. & palais de l' (8). B 48, *A*

Elysée-des-Beaux-Arts, pass. de l' (18) . . . . . M 56
Elysée-Ménilmontant, r. de l' (20) . . . . . B 98
Elzévir, r. (3) . . . . . R 76, *F*
Emélie, imp. (19) . . . . . M 85
Emeriau, r. (15) . . . . . R 22-23
Emile-Accolas, av. (7) . . . . . R 32
Emile-Allez, r. (17) . . . . . M 16-21
Emile-Augier, bd. (16) . . . . . B 14-15
Emile-Chaine, r. (18) . . . . . M 59-64
Emile-Deschanel, av. (7) . . . . . R 31, *B*
Emile-Deschanel, r. (16) . . . . . R 10
Emile-Deutsch, r. (14) . . . . . Y 54
Emile-Dubois, r. (14) . . . . . Y 52-57
Emile-Gilbert, r. (12) . . . . . R 88, *G*
Emile-Goudeau, pl. (18) . . . . . M 55
Emile-Lepeu, r. (11) . . . . . R 96
Emile-Loubet, villa (19) . . . . . M 97
Emile-Ménier, r. (16) . . . . . B 18
Emile-Meyer, pass. (16) . . . . . R 4-5
Emile-Pouvillon, av. (7) . . . . . R 31, *B*
Emile-Richard, r. (14) . . . . . Y 45
Emile-Rostand, r. (13) . . . . . Y 79
Emile-Zola, av. (15) . . . . . R 18-28
Emilio-Castelar, r. (12) . . . . . R 88
Emmery, r. (20) . . . . . B 102-103
Encheval, r. de l' (9) . . . . . M 92
Enfant-Jésus, imp. de l' (15) . . . . . R 44
Enfer, pass. d' (14) . . . . . R 60
Enghien, r. d' (10) . . . . . B 67-73, *E*
Ennery, mus. d' . . . . . B 18
Entrepot, r. de l' (10) . . . . . B 78-83, *E*
Entrepreneurs, pass. des (15) . . . . . R 29
Entrepreneurs, r. des (15) . . . . . R 18-20
Envierges, r. & cité des (20) . . . . . B 97-98
Epargne, pass. de l' (19) . . . . . M 85-86
Epée-de-Bois, r. de l' (5) . . . . . R 69-74, *G*
Eperon, r. de l' (6) . . . . . R 62, *G*
Epinettes, r., pass., & imp. des (17) . . . . . M 39-43
Epinettes, sq. des (17) . . . . . M 44
Equerre, r. de l' (19) . . . . . B 92
Erard, r. & imp. (12) . . . . . R 98
Erckmann-Chatrian, r. (18) . . . . . M 65
Erlanger, r. (16) . . . . . R 4-8
Ermitage, av. de l' (16) . . . . . R 9
Ermitage, r. & villa de l' (20) . . . . . B 103
Ernest, r. (13) . . . . . Y 57
Ernest-Cresson, r. (14) . . . . . Y 46-51
Ernestine, r. (18) . . . . . M 65
Ernest-Lefèvre, r. (20) . . . . . B 108
Ernest-Renan, r. (15) . . . . . R 44
Ernest-Rousselle, r. (13) . . . . . Y 68
Escaut, r. de l' (19) . . . . . M 79
Espérance, r. de l' (13) . . . . . Y 63
Esquirol, r. (13) . . . . . Y 71
Essai, r. de l' (5) . . . . . R 80
Est, gare de l' . . . . . B 76, *E*
Est, r. de l' (20) . . . . . B 103
Estrapade, r. de l' (5) . . . . . R 69, *G*
Estrées, r. d' (7) . . . . . R 37-42
Etats-Unis, pl. des (16) . . . . . B 28-29, *A*
Etex, r. & villa (18) . . . . . M 44-50
Etienne-Delaunay, pass. (11) . . . . . R 101
Etienne-Dolet, r. (20) . . . . . B 94-98
Etienne-Jodelle, r. (18) . . . . . M 45
Etienne-Marcel, r. : odd nos. (1), even nos. (2) . . . . . B 64-69, *F*
Etienne-Marey, r. (20) . . . . . B 113-114
Etoile, pl. de l' (8, 16, & 17) . . . . . B 27, *A*
Etoile, r. de l' (17) . . . . . B 26-31, *A*
Etoile-d'Or, cour de l' (11) . . . . . R 87
Etuves, r. des (4) . . . . . R 75, *F*
Eugène-Carrière, r. (18) . . . . . M 49-50
Eugène-Delacroix, r. (16) . . . . . B 19-20
Eugène-Flachat, r. (17) . . . . . M 25
Eugène-Gibez, r. (15) . . . . . Y 21
Eugène-Jumin, r. (19) . . . . . M 90-95
Eugène-Labiche, r. (16) . . . . . B 15
Eugène-Manuel, r. (16) . . . . . B 20
Eugène-Millon, r. (15) . . . . . Y 20
Eugène-Pelletan, r. (14) . . . . . Y 46
Eugène-Spuller, r. (3) . . . . . B 79, *F*
Eugène-Sue, r. (18) . . . . . M 59
Eugène-Varlin, r. (10) . . . . . B 76-81, *E*
Euler, r. (8) . . . . . B 33, *A*
Eupatoria, r. & pass. d' (20) . . . . . B 98
Eure, r. de l' (14) . . . . . Y 41
Europe, pl. de l' (8) . . . . . M 47, *C*
Euryale-Dehaynin, r. (19) . . . . . M 85-86
Evangile, r. de l' (18) . . . . . M 69-78
Evette, r. (19) . . . . . M 85
Exelmans, bd. & r. (16) . . . . . R 8-10
Exposition, r. de l' (7) . . . . . R 36
Eylau, av. d' (16) . . . . . B 24
Eylau, villa d' (16) . . . . . B 23-28, *A*

Fabert, r. (7) . . . . . B 45, *B*
Fabre-d'Eglantine, r. (12) . . . . . R 103
Fabriques, cour des (11) . . . . . B 89
Fagon, r. (13) . . . . . Y 71
Faidherbe, r. (11) . . . . . R 92
Faisanderie, r. de la (16) . . . . . B 14-18
Falaise, cité (18) . . . . . M 48
Falaises, sentier des (20) . . . . . B 109-114
Falaises, villa des (20) . . . . . B 109
Faldony, imp. (17) . . . . . M 36
Falguière, cité (15) . . . . . R 45
Falguière, pl. & pass. (15) . . . . . Y 35-36
Falguière, r. (15) . . . . . R 49-Y 35
Fallempin, r. (15) . . . . . R 28
Faraday, r. (17) . . . . . M 21
Faubourg-du-Temple, r. du : odd nos. (10), even nos. (11) . . . . . B 83-88 *E*
Faubourg-Montmartre, r. du (9) . . . . . B 62, *E*
Faubourg-Poissonnière, r. du : odd nos. (9), even nos. (10) . . . . . M 61-B 68, *E*
Faubourg-St-Antoine, r. du : odd nos. (11), even nos. (12) . . . . . R 87-103, *G*
Faubourg-St-Denis, r. du (10) . . . . . M 71-B 73, *E*

Faubourg-St-Honoré, r. du (8) . . . . . B 31-43, *A, C*
Faubourg-St-Jacques, r. du (14) . . . . . Y 55-56
Faubourg-St-Martin, r. du (10) . . . . . M 76-B 73, *E*
Faucheur, villa (20) . . . B 97-98
Faucheurs, allée des (19) . B 87
Fauconnier, r. du (4) . . R 77, *G*
Faustin-Hélie, r. (16) . . B 20
Fauvet, r. (18) . . . . . M 45
Favart, r. (2) . . . . . B 63, *C*
Favorites, pass. des (15) R 40-Y 30
Fécamp, r. de (12) . . Y 100-101
Fédération, r. de la (15) R 26-32, *B*
Félibien, r. (6) . . . . . R 57, *D*
Félicien-David, r. (16) . . R 13-17
Félicité, r. de la (17) . . M 35
Félix-Faure, av. & pl. (15) R 29-Y 10
Félix-Faure, villa (19) . . M 97
Félix-Pécaut, r. (17) . . M 43-44
Félix-Ziem, r. (18) . . . M 50
Fénelon, cité (9) . . . B 61, *E*
Fénelon, r. (10) . . . M 67-B 71, *E*
Fenoux, r. (15) . . . . . R 35
Fer-à-Moulin, r. du (5) . . R 75
Ferdinand-Berthoud, r. (3) B 74-79, *F*
Ferdinand-Duval, r. (4) . R 76, *F*
Ferdinand-Fabre, r. (15) R 35-Y 25
Ferdinand-Flocon, r. (18) . M 59
Ferdinand-Gambon, r. (20) R 112
Fermat, r. & pass. (14) . Y 45
Ferme-Saint-Lazare, cour de la (10) . . . . . B 72, *E*
Fermes, cour des (1) . . B 64, *F*
Fermiers, r. des (17) . . M 35
Férou, r. (6) . . . . . R 57-58, *D*
Ferronnerie, r. de la (1) . B 70, *F*
Ferrus, r. (14) . . . . . Y 57
Fessart, r. (19) . . . . B 91-97
Fêtes, r. & pl. des (19) . B 101-102
Feuchères, r. (18) . . . M 55
Feuillantines, r. des (5) . . R 64, *G*
Feutrier, r. (18) . . . . M 60
Février, cité de (11) . . . R 87, *G*
Feydeau, r. (2) . . . . B 63, *E*
Fidélité, r. de la (10) . . B 72, *E*
Figuier, r. du (4) . . . R 77, *G*
Filles-du-Calvaire, bd. des : odd nos. (3), even nos. (11) B 85, *F*
Filles-du-Calvaire, r. des (3) . B 85, *F*
Filles-St-Thomas, r. des (2) . B 63, *C*
Fillettes, r. des (18) . . . M 68-69
Finet, imp. (20) . . . . B 99
Fizeau, r. (15) . . . . . Y 32
Flamands, cité des (19) . . M 80
Flandre, pont de (19) . . M 83
Flandre, r. & pass. de (19) M 80-84
Flandrin, bd. (16) . . . B 14-18
Flatters, r. (5) . . . . . Y 60
Fléchier, r. (9) . . . . . B 62, *C*
Fleurs, cité des (17) . . . M 39
Fleurs, imp. des (17) . M 43
Fleurs, marché aux . . . R 66, *F*
Fleurs, quai aux (4) . R 66-72, *F, G*
Fleurus, r. de (6) . . . R 53-58, *D*
Fleury, imp. (20) . . . B 108
Fleury, r. (18) . . . . M 66
Florence, r. de (8) . . . M 46
Florentine, cité (19) . . B 96
Florian, r. (20) . . . . B 110
Florimont, imp. (14) . . Y 37-42
Fodor, villa (16) . . . R 16
Foin, r. du (3) . . . . R 81, *F*
Folie-Méricourt, r. de la (11) B 84-90
Folie-Regnault, r. & pass. de la (11) . . . . . B 100
Folies-Bergère . . . . B 67, *E*
Fondary, r. & villa (15) . R 33
Fonderie, pass. de la (11) . B 89
Fonds-Verts, r. des (12) . Y 90-95
Fontaine, r. (9) . . . . M 51-52
Fontaine-à-Mulard, r. de la (13) . . . . . Y 64-68
Fontaine-au-Roi, r. de la (11) . . . B 83-88, *E*
Fontaine-d'Hautpoul, imp. de la (19) . . . . . M 91
Fontaine-du-But, r. de la (18) . . . . . M 54-55
Fontaines, r. des (3) . . B 79, *F*
Fontarabie, r. de (20) . . R 106
Fontenoy, pl. de (7) . . . R 37
Forest, r. (18) . . . . M 46
Forez, r. du (3) . . . . B 79, *F*
Forge-Royale, r. de la (11) . R 92
Forges, r. des (2) . . . B 69, *F*
Fortin, av. (13) . . . . Y 72
Fortin, imp. (8) . . . . B 37, *A*
Fortuny, r. (17) . . . . M 31
Fossés-Saint-Bernard, r. des (5) . . . . . R 73, *G*
Fossés-St-Jacques, r. des (5) R 68-69, *G*
Fossés-St-Marcel, r. des (5) . . . . . R 75-Y 65
Fouarre, r. du (5) . . . R 67, *G*
Foubert, pass. (13) . . . Y 68
Foucault, r. (16) . . . B 29-30, *B*
Four, r. du (6) . . . . R 57, *D*
Fourcade, r. (15) . . . Y 25
Fourcroy, r. (17) . . . M 22-27, *A*
Fourcy, r. de (4) . . . R 76, *F*
Fourneyron, r. (17) . . . M 40
Fours-à-Chaux, pass. des (19) . . . . . M 82
Foyatier, r. (18) . . . . M 55-56
Fragonard, r. (17) . . . M 34-39
Français, théâtre . . . B 59, *C*
Française, r. : nos. 1-5, 2-6, (1) ; above (2) . . . B 69, *F*
Franche-Comté, r. de (3) B 79-84, *F*
Franchemont, imp. (11) . . R 92
Francis-Garnier, r. (14) . Y 46
Francisque-Sarcey, r. (16) . B 20
Francœur, r. (18) . . . . M 54-55
François-Bonvin, r. (15) . R 38-39

François-Coppée, r. (15) . . R 25
François-de-Neufchâteau, r. (11) . . . . . R 91
François-Gérard, r. (16) . R 12-13
François-Guibert, r. (15) . Y 35
François-Millet, r. (16) . . R 12
François-Miron, r. (4) . R 71-76, *F*
François-Pinton, r. (19) . M 91
François-Ponsard, r. (16) . B 15
François-I, pl. (8) . . . B 39, *B*
François-I, r. (8) . . B 33-44, *A, B*
François-Villon, r. (15) . . Y 25
Franco-Russe, av. (7) . . B 35, *B*
Francs-Bourgeois, r. des : odd nos. (4), even nos. (3) . . . . . B 80-R 76, *F*
Franklin, r. (16) . . . B 25, *B*
Franquet, r. (15) . . . Y 31
Franqueville, r. de (16) . . B 15
Fraternité, r. de la (19) . . M 96
Frédéric-Bastiat, r. (8) . . B 37, *A*
Frédérick-Lemaître, r. (20) . B 102
Frédéric-Le-Play, av. (7) . R 36-37
Frédéric-Magisson, r. (15) . R 24-29
Frédéric-Sauton, r. (5) . . R 67, *G*
Frédéric-Vallois, sq. (15) . Y 31
Frémicourt, r. (15) . . . R 33
Frémiet, av. (16) . . . R 21
Fréquel, pass. (20) . . . R 106
Frères-Périer, r. des (16) . B 34, *B*
Fresnel, r. (16) . . . B 29-30, *B*
Freycinet, r. (16) . . . B 34, *B*
Friant, r. (14) . . . . Y 48
Friedland, av. de (8) . B 32-37, *A*
Frillière, av. de la (16) . . R 4-5
Frochot, r. & av. (9) . . M 56-57
Froidevaux, r. (14) . . . Y 45-46
Froissart, r. (3) . . . . B 85, *F*
Froment, r. (11) . . . . R 86
Fromentel, r. (5) . . . R 68, *G*
Fromentin, r. (9) . . . M 51
Fulton, r. (13) . . . . Y 80
Furstenberg, r. (6) . . R 56-57, *D*
Furtado-Heine, r. (14) . . Y 42
Fustel-de-Coulanges, r. (5) . R 65

Gabon, r. du (12) . . . R 113-114
Gabriel, av. (8) . . . . B 43-48, *A*
Gabriel, villa (15) . . . R 49
Gabriel-Lamé, r. (12) . . Y 91
Gabrielle, r. (18) . . . M 55-56
Gabrielle, villa (15) . . . R 29-30
Gabriel-Vicaire, r. (3) . . B 79, *F*
Gager-Gabillot, r. (15) . . Y 30
Gaillard, r. (9) . . . . M 52, *C*
Gaillon, r. & carrefour (2) . B 58, *C*
Gaîté, r. & imp. de la (14) . R 55
Gaîté, th. de la . . . . . B 74, *F*
Galande, r. (5) . . . . R 67, *G*
Galilée, r. : nos. 1-55, 2-50 (16) ; above (8) . . B 28-33, *A*
Galleron, r. (20) . . . B 110-115
Galliera, mus. . . . . B 34, *B*
Galliera, r. de (16) . . . B 34, *B*
Galvani, r. (17) . . . . M 21
Gambetta, av. & pl. (20) B 100-111
Gambetta, pass. (20) . B 107-108
Gambey, r. (11) . . . . B 89
Gandon, r. & ruelle (13) . Y 74
Ganneron, r. & pass. (18) . M 45
Garancière, r. (6) . . . R 57-58, *D*]
Gardes, r. des (18) . . . M 65-66
Gare, bd. & r. de la (13) . Y 71-80
Gare, porte de la (13) . . Y 93
Gare, quai & port de la (13) Y 80-86
Gare-de-Reuilly, r. de la (12) . . . . . R 104
Garibaldi, bd. (15) . . . R 38
Garnier, imp. (15) . . . R 49
Gasnier-Guy, r. (20) . . B 104
Gasparin, pass. (15) . . . R 33-34
Gassendi, r. (14) . . . Y 46
Gaston-de-St-Paul, r. (16) . B 34, *B*
Gatbois, pass. (12) . . . R 94
Gatines, r. des (20) . . B 104-109
Gaudelet, imp. (11) . . . B 94
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Général-Gallieni, av. du (7) . B 45, *B*
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Gouvion-St-Cyr, bd. (17) . M 17-21
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Gramme, r. (15) . . . . R 29-34
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Grancey, r. de (14) . . . Y 51
Grand-Cerf, pass. du (2) . B 69, *F*
Grand-Guignol, th. du . . M 51
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Grande-Armée, av. de la : odd nos. (16), even nos. (17) . . . . . B 21-27, *A*
Grande-Chaumière, r. de la (6) . . . . . R 59, *D*
Grande-Pinte, pass. de la (12) . . . . . Y 96
Grande-Truanderie, r. de la (1) . . . . . B 70, *F*
Grandes-Carrières, imp. des (18) . . . . . M 49
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Greneta, r. : nos. 1-15, 2-10 (3) ; above (2) . . . B 69, *F*
Grenier-St-Nazaire, r. (3) . B 75, *F*
Grenier-sur-l'Eau, r. (4) . R 71, *F*
Grès, pl. des (20) . . . B 115
Grétry, r. (2) . . . . B 63, *C*
Greuze, r. (16) . . . . B 19-24
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Gril, r. du (5) . . . . R 74, *G*
Grisel, imp. (15) . . . . R 38
Griset, cité (11) . . . . B 94
Grisons, pass. des (14) . . Y 37
Gros, imp. (20) . . . . R 106
Gros, r. (16) . . . . R 12-17
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Grosse-Bouteille, imp. de la (18) . . . . . M 53-54
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Guelma, imp. de (18) . . M 56
Guéménée, imp. (4) . . R 81-82, *G*
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Guénot, cité & pass. (11) . R 102
Guépine, imp. (4) . . . R 76, *F*
Guersant, r. (17) . . M 16-22, *A*
Guibert, villa (16) . . . B 20
Guichard, r. (16) . . . B 20
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Gustave-Courbet, r. (16) . B 19
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Gustave-Lepeu, pass. (11) . R 96
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Gustave-Nadaud, r. (16) . B 15
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Guy-de-Maupassant, r. (16) B 15
Guynemer, r. (6) . . R 58-59, *D*
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Haies, r. & pass. des (20) R 106-107
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Halles, r. des (1) . . . B 70, *F*
Hambourg, r. de (8) . . M 47, *C*
Hameau, r. du (15) . . . Y 16-21
Hamelin, r. (16) . . . B 28-29, *B*
Hanovre, r. de (2) . . . B 58, *C*
Harlay, r. de (1) . . . R 61, *F*
Harmonie, r. de l' (15) . Y 31
Harpe, r. de la (5) . . . R 67, *G*
Harvey, r. (13) . . . . Y 71-72
Hassard, r. (19) . . . . B 91
Haudriettes, r. des (3) . B 75-80, *F*
Haussmann, bd. : nos. 1-53, 2-70 (9) ; above (8) B 37-57, *A*, *C*
Hautefeuille, r. (6) . . . R 62, *G*
Hauterive, villa d' (19) . . M 96
Hautes-Formes, pass. des (13) . . . . . Y 77-78
Hauteville, r. & cité d' (10) B 72, *E*
Haut-Pavé, r. du (5) . . . R 67, *G*
Hautpoul, r. & imp. d' (19) . M 90-91
Havre, pl. & pass. du (8) . B 52, *C*
Havre, r. du : odd nos. (8), even nos. (9) . . . . B 52, *C*
Haxo, r. : nos. 1-111, 2-110 (20) ; above (19) . . B 106-113
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Hébrar, pass. (10) . . . B 87
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Hégésippe-Moreau, r. (18) . M 45
Helder, r. du (9) . . . B 57-58, *C*
Hélène, r. (17) . . . . M 45
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Hénain, cité (19) . . . M 81
Hennel, pass. (12) . . . R 93
Henner, r. (9) . . . . M 52, *C*
Henri-Becque, r. (13) . . Y 58
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Henri-de-Bornier, r. (16) . B 15
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Henri-Heine, r. (16) . . R 7
Henri-Lapage, cité (8) . . B 38, *A*
Henri-Martin, av. (16) . . B 14-25
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Henri-Moissan, av. (7) . . B 40, *B*
Henri-Monnier, r. (9) . . M 57, *C*
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Henri-Pape, r. (13) . . . Y 68

Henri-Poincaré, r. & imp. (20) . . . . . B 108
Henri-IV, bd. (4) . . . R 77-82, *G*
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Henri-Regnault, r. (14) . Y 48-53
Henrion-de-Pansey, r. (14) . Y 36
Henriot, imp. (18) . . . M 53
Henry, cité (19) . . . . B 101
Henry-Bocquillon, r. (15) . R 29
Henry-Litolff, r. (16) . . B 15
Héricart, r. (15) . . . . R 23
Hermann-Lachapelle, r. (18) M 64
Hermel, r. & cité (18) . . M 59
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Héron, cité (10) . . . . B 82, *E*
Herran, r. & villa (16) . . B 19
Herschel, r. (6) . . . . R 64, *D*
Hersent, villa (15) . . . Y 30
Hippolyte-Garnier, villa (14) R 50
Hippolyte-Lebas, r. (9) . B 61-62, *E*
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Hirondelle, r. de l' (6) . . R 62, *G*
Hittorf, r. & cité (10) . . B 78, *E*
Hoche, av. (8) . . . . B 32-36, *A*
Honoré-Chevalier, r. (6) . R 58, *D*
Hôpital, bd. de l' : nos. 2-44 (5) ; even nos. above & odd nos. (13) . . . . R 79, *G*
Hôpital-St-Antoine, pl. de l' (12) . . . . . R 92
Hôpital-St-Louis, r. de l' (10) B 82, *E*
Horloge, quai de l' (1) . R 61-66, *F*
Hospices, r. des (13) . . Y 79
Hospitalières-St-Gervais, r. des (4) . . . . . R 76, *F*
Hôtel, r. de l' (12) . . . R 99
Hôtel-Colbert, r. de l' (5) . R 67, *G*
Hôtel-d'Argenson, imp. de l' (4) . . . . . R 76, *F*
Hôtel-de-Ville . . . . R 71, *F*
Hôtel-de-Ville, pl. de l' (4) . R 71, *F*
Hôtel-de-Ville, r., port, & quai de l' (4) . . R 71-77, *F*, *G*
Hôtel-St-Paul, r. de l' (4) . R 77, *G*
Houdart, r. (20) . . . . B 99
Houdart-de-Lamotte, r. (15) R 25
Houdon, r. (18) . . . . M 56
Huchette, r. de la (5) . . R 67, *G*
Humblot, r. (15) . . . R 27
Humboldt, r. (14) . . . Y 56
Huyghens, r. (14) . . . R 54-55
Huysmans, r. (6) . . R 53-58, *D*

Iéna, av. d' (16) . . B 28-30, *A*, *B*
Iéna, pl. d' (16) . . . . B 29, *B*
Iéna, pont d' . . . . . B 30, *B*
Ile-de-France, imp. de l' (20) R 106
Imbault, r. (15) . . . . R 24
Immeubles-Industriels, r. des (11) . . . . . R 102-103
Indre, r. de l' (20) . . . B 110
Industrie, cour de l' (11) . R 97
Industrie, pass. de l' (10) . B 73, *E*

Industrie, r. de l' (13) . . Y 69-74
Industrie du Bois, mus. de l' Y 106
Industrielle, cité (11) . . . B 95
Ingres, av. (16) . . . . . R 6-11
Innocents, r. des (1) . . B 70, *F*
Institut de France . . . R 61, *D*
Invalides, bd. des (7) . R 41-48, *B*
Invalides, gare, port, pont, & esplanade des (7) . . B 45, *B*
Invalides, hôtel, pl., & sq. des (7) . . . . . R 41, *B*
Irénée-Blanc, r. (20) . . . B 114
Irlandais, r. des (5) . . . R 69, *G*
Isabey, r. (16) . . . . R 8
Isely, cité d' (13) . . . Y 57-62
Islettes, r. des (18) . . . M 66
Isly, cité de l' (20) . . . B 98
Isly, r. de l' (8) . . . . B 52, *C*
Issy, porte d' (15) . . . Y 16
Italie, av. d' (13) . . . Y 67-74
Italie, pl. d' (13) . . . Y 67
Italie, porte d' (15) . . . Y 74
Italie, r. d' (13) . . . . Y 68
Italiens, bd. des : odd nos. (2), even nos. (9) . . . B 58-63, *C*
Italiens, r. des (9) . . . B 58, *C*
Ivry, av. d' (13) . . . . Y 73-79
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Jabach, pass. (4) . . . B 75, *F*
Jacob, cité (10) . . . . B 81, *E*
Jacob, r. (6) . . . . . R 56, *L*
Jacquart, r. (11) . . . B 89
Jacquemart-André, mus. . B 42, *A*
Jacquemont, imp. (17) . . M 40
Jacquemont, r. (17) . . . M 40-45
Jacques-Callot, r. (6) . . R 61, *D*
Jacques-Cartier, r. (18) . . M 44-49
Jacques-Cœur, r. (4) . . R 82, *G*
Jacques-Kablé, r. (18) . . M 70
Jacques-Offenbach, r. (16) . R 11
Jacquier, r. (14) . . . . Y 42
Jadin, r. (17) . . . . M 31-32
Jandelle, cité (19) . . . B 92
Japon, r. du (20) . . . B 109
Japy, r. (11) . . . . . R 91
Jardinet, r. du (6) . . . R 62, *G*
Jardiniers, imp. des (11) . R 97-102
Jardiniers, r. des (12) . . Y 96
Jardins, r. des (4) . . . R 77, *G*
Jarente, r. de (4) . . . R 76, *F*
Jarry, cité (10) . . . . B 72, *E*
Jasmin, r. (16) . . . . R 7
Jaucourt, r. (12) . . . R 103
Javel, quai & port de (15) . R 15-18
Javel, r. de (15) . . . . R 18-30
Jean-Baptiste-Clément, pl. (18) . . . . . M 55
Jean-Baptiste-Dumas, r. (17) M 21
Jean-Bart, r. (6) . . . . R 58, *D*
Jean-Beausire, r., imp., & pass. (4) . . . . . R 81-82, *F*
Jean-Bologne, r. (16) . . R 16
Jean-Bouton, imp. (12) . R 88-94
Jean-Carriès, r. (7) . . . R 32
Jean-Chauré, r. (20) . . . B 114
Jean-Cottin, r. (18) . . . M 68-69
Jean-de-Beauvais, r. (5) R 67-68, *G*
Jean-du-Bellay, r. (4) . . R 72, *G*
Jean-Daudin, r. (15) . . R 38-39
Jean-Dolffus, r. (18) . . M 48-49
Jean-François-Lépine, r. (18) M 65-70
Jean-Godard, villa (12) . . Y 106
Jean-Goujon, r. (8) . . . B 39, *B*
Jean-Jacques-Rousseau, r. (1) . . . . . B 65-69, *F*
Jean-Jaurès, av. (19) . . M 81-95
Jean-Jaurès, porte (19) . . M 95
Jean-Lantier, r. (1) . . . R 66, *F*
Jean-Leclaire, r. (17) . . M 104
Jean-Macé, r. (11) . . . R 92-97
Jean-Marie-Jégo, r. (13) . Y 67
Jean-Ménans, r. (19) . . M 87
Jean-Nicot, r. (7) . . B 40-R 36, *B*
Jean-Robert, r. (18) . . M 70
Jean-Tison, r. (1) . . . B 65, *F*
Jeanne, r. (15) . . . . Y 36
Jeanne-d'Arc, r., pl., & cité (13) . . . . . Y 70-77
Jeanne-Hachette, r. (15) . R 34-35
Jemmapes, quai de : nos. 2-28 (11) ; above (10) M 77-B 83, *E*
Jenner, r. (13) . . . . Y 71-76
Jessaint, r. & imp. (18) . M 71
Jeu-de-Boules, pass. du (11) B 84, *F*
Jeûneurs, r. des (2) . . B 63-68, *E*
Joanès, r. & pass. (14) . . Y 42
Jobbé-Duval, r. (15), see Ballery, r. . . . . Y 26
Jockey Club (9) . . . . B 53-58, *C*
Joinville, r., pl., & imp. de (19) . . . . . M 84-85
Jolivet, r. (14) . . . . R 54-55
Joly, cité (11) . . . . B 95
Jomard, r. (19) . . . . M 85
Jonas, r. (13) . . . . Y 67
Jonquière, r. & imp. de la (17) . . . . . M 38-44
Jonquoy, r. (14) . . . . Y 37-42
José-Maria-de-Heredia, r. (7) R 38
Joseph-Bara, r. (6) . . . R 59, *D*
Joseph-Dijon, r. (18) . . M 59
Joséphine, r. (18) . . . M 53
Josseaume, pass. (20) . . R 106
Josset, pass. (11) . . . R 87
Joubert, r. (9) . . . B 52-57, *C*
Jouffroy, pass. (9) . . B 62-63, *E*
Jouffroy, r. (17) . . . . M 31-35
Jour, r. du (1) . . . . B 69, *F*
Jourdain, r. du (20) . . . B 97
Jourdan, bd. (14) . . . Y 48-59
Joudrier, pass. (11) . . . R 101
Jouvence, imp. (14) . . . Y 36
Jouvenet, r. & imp. (16) . R 9
Jouy, r. de (4) . . . . R 76, *F*
Jouye-Rouve, r. (20) . . B 92-93

Juge, r. & villa (15) . . R 27-28
Juges-Consuls, r. des (4) . R 71, *F*
Juillet, r. (20) . . . . B 103-104
Juin, cité de (11) . . . R 87, *G*
Jules-Breton, r. (13) . . Y 70
Jules-César, r. (12) . . . R 83, *G*
Jules-Chaplain, r. (6) . . R 59, *D*
Jules-Cloquet, r. (18) . . M 48
Jules-Cousin, r. (4) . . . R 77, *G*
Jules-Dupré, r. (15) . . Y 27
Jules-Ferry, bd. (11) B 83-84, *E, F*
Jules-Ferry, r. (13) . . . Y 68
Jules-Janin, av. (16) . . B 20
Jules-Joffrin, pl. (18) . . M 59
Jules-Jouy, r. (18) . . . M 54
Jules-Lefebvre, r. (9) . . M 47, *C*
Jules-Sandeau, bd. (16) . B 15
Jules-Siegfried, r. (20) . . B 114
Jules-Vallès, r. (11) . . . R 97
Jules-Verne, r. (11) . . . B 88
Julie, r. (14) . . . . . Y 37-42
Julie-Joséphine, r. (15) . . R 19
Julien-Lacroix, r. & pass. (20) . . . . . B 92-93
Julienne, r. (13) . . . . Y 61
Juliette-Dodu, r. (11) . . B 82
Juliette-Lamber, r. (17) . M 30
Jumeau, imp. (19) . . . M 75
Jumeaux, cour des (20) . B 110
Junot, imp. (20) . . . . B 107
Junot, av. & villa (18) . . M 50-55
Jura, r. du (13) . . . . Y 65
Jussienne, r. de la (2) . . B 69, *F*
Jussieu, r. & pl. de (5) . . R 73, *G*
Juste-Métivier, r. (18) . . M 50
Justice, palais de . . . R 66, *F*
Justice, r. de la (20) . . B 113

Kabylie, r. de (19) . . . M 76
Keller, r. (11) . . . . . R 86-87
Kellermann, bd. & villa (13) Y 64-74
Keppler, r. (16) . . . . B 33, *A*
Kléber, av. (16) . . . B 24-28, *A, B*
Kracher, pass. (18) . . . M 58
Kroumirs, imp. des (18) . M 54
Kuss, r. (13) . . . . . Y 69
Kuszner, pass. (19) . . . B 92

La Barouillère, r. de (6) . R 48, *D*
Labat, r. (18) . . . . . M 60-65
La Baume, r. de (8) . . B 42, *A*
Labie, r. (17) . . . . . M 17-22
La Boétie, r. (8) . . . B 38-47, *A*
Labois-Rouillon, r. (19) . M 74-79
Laborde, pl. & sq. de (8) . B 47, *C*
Laborde, r. de (8) . . B 47, *A, C*
La Bourdonnais, av. de (7) B 35-R 36, *B*
La Bourdonnais, port de (7) B 30-35, *B*
Labrador, imp. de (15) . . Y 32
Labrouste, r. (15) . . . Y 31-36
La Bruyère, r. & sq. (9) . M 52, *C*
Labyrinthe, cité du (20) . B 99
Lacaille, r. (17) . . . . . M 44
Lacaze, r. (14) . . . . . Y 53
Lacépède, r. (5) . . . . R 74, *G*
Lachambeaudie, pl. (12) . Y 91
Lacharrière, r. (11) . . . B 90-95
La Condamine, r. (17) . . M 41-45
Lacordaire, r. (15) . . . R 19-24
Lacretelle, r. (15) . . . Y 21
Lacroix, r. (17) . . . . M 40-44
Lacuée, r. (12) . . . . R 82-83, *G*
La Fayette, pl. de (10) . . B 71, *E*
La Fayette, r. de : nos. 1-91, 2-92 (9) ; above (10) B 57-M 76, *C, E*
Laferrière, r. (9) . . . . B 61, *C*
La Feuillade, r. de : odd nos. (1), even nos. (2) . B 64, *F*
Lafitte, r. (9) . . . . . B 62-63, *C*
La Fontaine, hameau (16) . R 12
La Fontaine, r. (16) . . . R 8-12
La Frillière, av. de (16) . R 4-5
Lagarde, r. & sq. (5) . . R 70
Laghouat, r. de (18) . . M 65
Lagille, pass. (17) . . . M 43
Lagille, r. (18) . . . . M 44
Lagny, r. & pass. de (20) . R 108-113
Lagrange, r. (5) . . . . R 67, *G*
La Harpe, r. de (5) . . . R 67, *G*
Lahire, r. (13) . . . . Y 77
La Jonquière, imp. de (17) . M 34-38
La Jonquière, r. de (17) . M 38-44
Lakanal, r. (15) . . . . R 29
Lalande, r. (14) . . . . Y 46
Lallier, r. (9) . . . . M 56-57
Lally-Tollendal, r. (19) . . M 81
Lalo, r. (16) . . . . . B 17
Lamandé, r. (17) . . . . M 40
Lamarck, av. (18) . . . M 55
Lamarck, r. (18) . . . M 44-60
Lamartine, r. (9) . . . B 62-67, *E*
Lamartine, sq. (16) . . . B 14-19
Lambert, r. (18) . . . . M 60
Lamblardie, r. (12) . . R 105-109
Lamennais, r. (8) . . . B 37, *A*
La Michodière, r. de (2) . B 58, *C*
Lamier, imp. (11) . . . R 96
La Motte-Picquet, av. de : nos. 1-43, 2-46 (7) ; above (15) . . . . . R 32-36
La Motte-Picquet, sq. de (15) . . . . . R 32, *B*
Lamoureux, cité (17) . . M 27
Lancette, r. de la (12) . . Y 95
Lancret, r. (16) . . . . R 9
Lancry, r. de (10) . . . B 77-78, *E*
Landrieu, pass. (7) . . . B 40, *B*
Langeac, r. de (15) . . . Y 21
Langlois, imp. (18) . . . M 74
Lanneau, r. de (5) . . . R 68, *G*
Lannes, bd. (16) . . . . B 14-17
Lantiez, r. (17) . . . . M 43-44
Laos, r. du (15) . . . . R 32-33
La Pérouse, r. (16) . . . B 28

Lapeyrère, r. (18) . . . M 54
Laplace, r. (5) . . . . R 68, *G*
La Planche, r. de (7) . . R 52, *D*
Lappe, r. de (11) . . . R 87, *G*
La Quintinie, r. (15) . . R 40-Y 30
Lard, r. au (1) . . . . B 70, *F*
La Reynie, r. de : nos. 1-19, 2-22 (4) ; above (1) . B 70-75, *F*
Largillière, r. (16) . . . R 11
Larochelle, r. (14) . . . R 55
La Rochefoucauld, r. de (9) . . . . . M 52-B 56, *C*
Laromiguière, r. (5) . . R 69, *G*
Larrey, r. (5) . . . . R 74, *G*
Larribe, r. (8) . . . . M 42, *A*
Las-Cases, r. (7) . . . . R 46, *D*
La Sourdière, r. de (1) . . B 59, *C*
Lasson, r. (12) . . . . R 114
Lassus, r. (19) . . . . B 97
Lathuille, pass. (18) . . M 46
La Tour-d'Auvergne, r. de (9) . . . . . M 57-B 66, *E*
La Tour-Maubourg, bd. & sq. de (7) . . . . R 41-B 45, *B*
Latran, r. de (5) . . . . R 68, *G*
La Trémoille, r. de (8) . B 34-39, *B*
Laugier, r. & imp. (17) M 21-27, *A*
Laumière, av. (19) . . . M 86
Laurence-Savart, r. (20) . B 103
Laurent-Pichat, r. (16) . . B 22
Laure-Surville, r. (15) . . R 18
Lauriston, r. (16) B 24-28, *A*, *B*
Lauzin, r. & pass. (19) . . B 92
La Vacquerie, r. (11) . . R 96
Lavandières-Sainte-Opportune, r. des (1) . . R 66-B 70, *F*
La Vieuville, r. (18) . . . M 56
Lavoir, imp. du (13) . . . Y 83
Lavoir, pass. du (18) . . M 45
Lavoir, pass. du (14) . . Y 37
Lavoisier, r. (8) . . . . B 47, *C*
La Vrillière, r. de (1) . . B 64, *F*
Leblanc, r. & imp. (15) R 15-Y 10
Lebon, r. (17) . . . . M 21-22
Lebouis, r. (14) . . . . Y 40-41
Lebouteux, r. (17) . . . M 36-41
Le Brun, r. (15) . . . . Y 65-66
Le Bua, r. (20) . . . . B 109
Leby, cour (12) . . . . Y 95
Lechapelais, r. (17) . . . M 45-46
Le Chatelier, r. (17) . . . M 20-26
Léchevin, pass. (11) . . . B 89-90
Leclaire, cité (20) . . . B 115
Leclerc, r. (14) . . . . Y 51
Lécluse, r. (17) . . . . M 46
Lecomte, r. (17) . . . . M 40
Leconte-de-Lisle, r. (17) . R 8-13
Lecourbe, r. & villa (15) R 39-Y 15
Lecuirot, r. (14) . . . . Y 42
Lécuyer, r. (18) . . . . M 60
Ledion, r. (14) . . . . Y 37-43
Ledru-Rollin, av. : nos. 1-83, 2-80 (12) ; above (11) R 83-91, *G*
Lefebvre, bd., r., & villa (15) Y 22-32
Legendre, r. & pass. (17) . M 36-44
Le Goff, r. (5) . . . . R 63, *G*
Legouvé, r. (10) . . . . B 77-78, *E*
Legrand, r. (19) . . . . B 87
Legraverend, r. (12) . . R 88
Leibnitz, r. (18) . . . . M 43-53
Lekain, r. (16) . . . . R 16
Lemaignan, r. (14) . . . Y 58
Lemaire, imp. (13) . . . Y 77
Léman, r. du (19) . . . B 111
Le Marois, r. (16) . . . Y 1
Lemercier, r. & cité (17) . M 40-45
Lemière, cité & imp. (19) . B 101
Lemoine, pass. (2) . . . B 73, *E*
Lemon, r. (20) . . . . B 93
Lemoult, r. (15) . . . . R 19
Leneveux, r. (14) . . . Y 48
Le Nôtre, r. (16) . . . B 25
Lentonnet, r. (9) . . . M 62
Léo-Delibes, r. (16) . . B 24-29, *B*
Léon, pass. (18) . . . . M 65-66
Léon, r. (18) . . . . M 65
Léonard-de-Vinci, r. (16) . B 23
Léonce-Reynaud, r. (16) . B 34, *B*
Léon-Cladel, r. (2) . . . B 63, *E*
Léon-Cogniet, r. (17) . . M 26-32
Léon-Cosnard, r. (17) . . M 36
Léon-Delagrange, r. (15) . Y 16
Léon-Delhomme (15) . . Y 25
Léon-Droux, r. (17) . . M 41
Léon-Durand, r. (13) . . Y 66
Léon-Heuzey, r. (16) . . R 13
Léonidas, pass. (14) . . Y 42
Léontine, r. (15) . . . R 19
Léon-Vaudoyer, r. (7) . . R 38
Léopold-Robert, r. (14) . . R 59-60
Lepage, cité (19) . . . M 82
Le Peletier, r. (9) . . B 62-63, *C*
Lepeu, r. (12) . . . . R 98-99
Lepic, r. & pass. (18) . . M 51-55
Leredde, r. (13) . . . . Y 82
Le Regrattier, r. (4) . . R 72, *G*
Leriche, r. (15) . . . . Y 21
Leroux, r. (16) . . . . B 23
Leroy, cité (20) . . . . B 103
Lesage, r. & cour (20) . . B 92-93
Lesage-Bullourde, cité (11) . R 86-87
Lesdiguières, r. (4) . . . R 82, *G*
Lespagnol, r. (20) . . . R 101
Lesseps, r. de (20) . . . B 110
Le Sueur, r. (16) . . . B 22
Le Tasse, r. (16) . . . B 25, *B*
Letellier, r. (15) . . . . R 28-33
Letort, r. (18) . . . . M 54-58
Leuck-Mathieu, r. (20) . B 109-110
Levant, cité du (10) . . . M 71
Levée, pass. (13) . . . Y 76
Leverrier, r. (6) . . . . R 59, *D*
Levert, r. (20) . . . . B 97-102
Lévis, r. & imp. de (17) . M 36
Lhomme, pass. (11) . . . R 87
Lhomond, r. (5) . . . . R 69-70, *G*

Lhuillier, r. (15) . . . . Y 26
Liancourt, r. (14) . . . . Y 46
Liandier, cité (11) . . . . R 96
Liban, r. du (20) . . . . B 98
Liberté, r. de la (19) . . . M 97
Liége, r. de : nos. 1-19, 2-18 (9) ; above (8) . . . **M 47,** *C*
Lieutenance, sentier de la (12) . . . . . R 114
Ligner, r. (20) . . . . R 101-106
Lilas, porte des (19) . . . B 111
Lilas, r. des (19) . . . . M 97-B 101
Lilas, villa des (19) . . . M 97
Lille, r. de (7) . . . . B 50-R 56, *D*
Lincoln, r. (8) . . . . B 33-38, *A*
Lingerie, r. de la (1) . . . B 70, *F*
Linné, r. (5) . . . . R 73-74, *G*
Linois, r. (15) . . . . R 23
Lions, cour des (11) . . . B 85, *F*
Lions-St-Paul, r. des (4) . . R 77, *G*
Lisa, pass. (11) . . . . R 86-91
Lisbonne, r. de (8) . . . B 36-46, *A*
Lisfranc, r. (20) . . . . B 110
Littré, r. (6) . . . . R 53-54, *D*
Livingstone, r. (18) . . . M 61
Lobau, r. (4) . . . . R 71, *F*
Lobineau, r. (6) . . . R 57-62, *D*
Logelbach, r. de (17) . . . M 31-32
Loi, imp. de la (20) . . . R 107
Loing, r. du (14) . . . . Y 52-53
Loire, quai de la (19) . . . M 81-85
Loiret, r. du (13) . . . . Y 88
L'Olive, r. de (18) . . . . M 69
Lombards, r. des : nos. 1-25, 2-28 (4) ; above (1) . **B 70**
Londres, cité de (9) . . . B 51-52, *D*
Londres, r. de : nos. 1-37, 2-38 (9) ; above (8) . . . **B 51,** *D*
Longchamp, rond-point de (16) . . . . . B 24
Longchamp, r. de (16) . B 13-29, *B*
Longchamp, villa de (16) . B 29, *B*
Longues-Raies, r. des (13) . Y 64
Loos, r. & pass. de (10) . . B 87
Lord-Byron, r. (8) . . . . B 32
Lorraine, r. de (19) . . . M 85-86
Lota, r. de (16) . . . . B 19
Louis-Blanc, r. (10) B 86, M 71-77, *E*
Louis-Braille, r. (12) . . R 110
Louis-David, r. (16) . . B 20
Louis-Finot, imp. (19) . . M 80
Louis-Français, r. (13) . . Y 71
Louisiane, r. de la (18) . . M 69
Louis-le-Grand, r. (2) . . B 58, *C*
Louis-Morard, r. (14) . . Y 42
Louis-Philippe, pass. (11) . R 87, *G*
Louis-Philippe, pont . . R 72, *G*
Louis-XVI, sq. (8) . . . B 47-52, *C*
Louis-Thuillier, r. (5) . R 64-69, *G*
Lourmel, r. & pass. de (15) R 77-Y 10
Louvet, pass. (15) . . . R 32
Louvois, r. & sq. de (2) . B 63, *C*
Louvre, palais & mus. du . B 65, *D*
Louvre, pl. du (1) . . . . B 65, *F*
Louvre, port du (1) . . . B 60, *D*
Louvre, quai du (1) . B 60-65, *D, F*
Louvre, r. du : nos. 1-25, 2-52 (1) ; above (2) **B 64-65,** *D, F*
Lowendal, av. de : nos. 1-23, 2-12 (7) ; above (15) . **R 37-38**
Lubeck, r. de (16) . . . B 29, *B*
Lucien-Gaulard, r. (18) . . M 55
Lulli, r. (2) . . . . . B 63, *C*
Lunain, r. du (14) . . . Y 47-48
Lune, r. de la (2) . . B 68-73, *E*
Lunéville, r. de (19) . . . M 90
Lutèce, r. de (4) . . . . R 66, *F*
Luxembourg, jardin & palais du . . . . . R 58-63, *D*
Luynes, r. & sq. de (7) . . R 51, *D*
Lyannes, r. & villa des (20) B 109-115
Lyautey, r. (16) . . . . R 16
Lyon, gare de . . . . R 89, *G*
Lyon, r. de (12) . . . . R 82-88, *G*
Lyonnais, r. des (5) . . Y 60-R 70
Lyrique Municipal (Gaîté), th. B 74, *F*

Mabillon, r. (6) . . . . R 57, *D*
Macdonald, bd. (19) . . . M 78-88
Mac-Mahon, av. (17) . B 26-27, *A*
Madagascar, r. de (12) . . Y 96
Madame, r. (6) . . . . R 57-58, *D*
Madeleine, la . . . . B 53, *C*
Madeleine, bd. de la : nos. 1-21 (1) ; 2-12 (9) ; above (8) . . . . . **B 53,** *C*
Madeleine, pl., pass., & galerie de la (8) . . . . B 53, *C*
Mademoiselle, r. (15) . . R 29-34
Madone, r. de la (18) . . M 69
Madrid, r. de (8) . . . B 46, *C*
Magdebourg, r. de (16) . B 29-30, *B*
Magellan, r. (8) . . . . B 33, *A*
Magendie, r. (13) . . . Y 61
Magenta, bd. de : even nos. & nos. 1-153 (10) ; odd nos. above (9) . . . **B 78-M 61,** *E*
Magenta, cité de (10) . . B 78, *E*
Maigrot-Delaunay, pass. (20) R 107
Mail, r. du (2) . . . . B 64, *F*
Maillard, r. (11) . . . . R 96
Maillot, porte (16 & 17) . . B 16
Main-d'Or, r. & pass. de la (11) . . . . . R 92
Maine, av. du : nos. 1-31, 2-36 (15) ; above (14) **Y 47-R 49**
Maine, pl. & imp. du (15) . R 49
Maine, r. du (14) . . . . R 50-55
Maire, r. au (3) . . . . B 74-79, *F*
Mairie, cité de la (18) . . M 56
Maison-Blanche, r. de la (13) Y 73
Maison-Brûlée, cour de la (11) . . . . . R 87
Maison-Dieu, r. (14) . . . Y 41-46
Maistre, r. de (18) . . . M 49-50

Maître-Albert, r. (5) . . R 67-72, *G*
Malakoff, av. & villa de (16) . . B 21-24, *B*
Malakoff, imp. (16) . . . . B 17-22
Malakoff, r. (16) . . . . B 23
Malaquais, quai (6) . . . . R 56, *D*
Malar, r. (7) . . . . . B 40, *B*
Malassis, ruelle (15) . . . Y 21
Malebranche, r. (5) . . . . R 63, *G*
Malesherbes, bd. : nos. 1-121, 2-92 (8) ; above (17) . . M 30-B 53, *A*, *C*
Malesherbes, cité (9) . . . M 57, *C*
Malesherbes, pl. (17) . . . M 36
Maleville, r. (8) . . . . B 41, *A*
Malher, r. (4) . . . . . R 76, *F*
Malmaisons, r. des (13) . . Y 74
Malte, r. de (11) . . B 83-84, *E*, *F*
Malte-Brun, r. (20) . . . B 104-109
Malus, r. (5) . . . . . R 74, *G*
Mandar, r. (2) . . . . . B 69, *F*
Manin, villa (19) . . . . M 96
Manin, r. (19) . . . . M 87-95
Mansart, r. (9) . . . . M 51
Manuel, r. (9) . . . . B 61, *E*
Manutention, r. de la (16) B 29-34, *B*
Maraîchers, r. des (20) . R 111-113
Marais, r. & imp. des (10) B 77-78, *E*
Marbeau, r. & bd. (16) . . B 17
Marbeuf, r. (8) . . . . B 34-38, *A*
Marcadet, r. (18) . . . . M 44-64
Marceau, av. : odd nos. (16), even nos. (8) . . B 32-34, *A*, *B*
Marceau, villa (19) . . . . M 97
Marcelin-Berthelot, pl. (5) . R 68, *G*
Marcel-Renault, r. (17) . . M 22, *A*
Marcès, imp. (11) . . . . R 86
Marchand, imp. (10) . . B 76-77, *E*
Marché, pass. du (10) . . B 73-78, *E*
Marché-aux-Chevaux, imp. du (5) . . . . . R 75
Marché-des-Blancs-Manteaux, r. du (4) . . . . . R 76, *F*
Marché-des-Patriarches, r. du (5) . . . . . R 74-75
Marché-Neuf, quai du (4) R 66-67, *F*, *G*
Marché-Ordener, r. du (18) . M 49
Marché-Popincourt, r. du (11) . . . . . B 89
Marché-St-Honoré, r. & pl. du (1) . . . . . B 59, *C*
Marc-Séguin, r. (18) . . . M 69-74
Mare, r. de la (20) . . . . B 97-98
Maréchal-Harispe, r. du (7) R 31
Marengo, r. de (1) . . . . B 65, *D*
Marguerin, r. (14) . . . . Y 47-48
Margueritte, r. (17) . . . M 27, *A*
Marguettes, r. des (12) . R 114-115
Maria-Deraismes, r. (17) . M 44
Marie, cité (17) . . . . M 38
Marie, pont . . . . . R 77, *G*
Marie, r. (15) . . . . . R 19
Marie-Benoist, r. (12) . . R 103
Marie-Blanche, imp. (18) . M 50-51
Marié-Davy, r. (14) . . . Y 48-53
Marie-et-Louise, r. (10) . . B 83, *E*
Marie-Hermant, cité (19) . M 80
Marie-Rose, r. (14) . . . Y 53
Marie-Stuart, r. (2) . . . B 69, *F*
Marignan, r. de (8) . . . B 38-39, *A*
Marigny, av. de (8) . . . B 43, *A*
Marigny, th. . . . . B 43, *A*
Mariniers, r. des (14) . . Y 37-38
Marinoni, r. (7) . . . . R 31
Mariotte, r. (17) . . . . M 41
Marivaux, r. de (2) . . . B 63, *C*
Marmontel, r. (15) . . . Y 25
Marmousets, r. des (13) . Y 61-66
Marne, quai & r. de la (19) M 85-89
Maroc, r., pl., & imp. du (19) . . . . . M 75
Maronites, r. des (20) . . B 93-98
Marqfoy, r. (10) . . . . B 81, *E*
Marronniers, r. des (16) . R 16
Mars, cité de (11) . . . R 87, *G*
Marseille, r. de (10) . . B 78-83, *E*
Marsollier, r. (2) . . . B 58-59, *C*
Martel, r. (10) . . . . B 72, *E*
Martignac, r. & cité (7) . R 46, *B*
Martin-Bernard, r. (13) . Y 63-68
Martin-Garat, r. (19) . . B 114
Martini, imp. (10) . . . B 73, *E*
Martinique, r. de la (18) . M 69
Martin-Nadaud, pl. (20) . B 104
Marty, imp. (17) . . . . M 43
Martyrs, r. des : nos. 1-67, 2-72ter (9) ; above (18) . . M 56-B 61, *C*, *E*
Maslier, pass. (19) . . . M 82-B 86
Masséna, bd. & imp. (13) . Y 74-88
Masseran, r. (7) . . . . R 43
Massillon, r. (4) . . . . R 72, *G*
Massonet, imp. (18) . . . M 63
Masure, r. de la (4) . . . R 77, *G*
Mathias-Duval, r. (13) . . Y 64
Mathieu, imp. (15) . . . R 44
Mathis, r. (19) . . . . M 79
Mathurin-Moreau, av. (19) B 86
Mathurin-Régnier, r. (15) . R 40
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Matignon, av. & r. de (8) . B 43, *A*
Maubert, pl. & imp. (5) . . R 67, *G*
Maubeuge, r. de : nos. 1-65, 2-84 (9) ; above (10) . M 66-B 62, *E*
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Maublanc, r. (15) . . . R 35
Mauconseil, r. (1) . . . B 69, *F*
Maure, r. du (3) . . . . B 75, *F*
Maurel, pass. (5) . . . R 79, *G*
Maurice, pass. (11) . . . B 95
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Mayran, r. (9) . . . . . B 66, *E*
Mazagran, r. & imp. de (10) B 73, *E*
Mazarine, r. (6) . . . . R 61-62, *D*
Mazas, pl. (12) . . . . . R 83, *G*
Mazet, r. (6) . . . . . R 62, *D*
Meaux, r. & imp. de (19) B 86-M 86
Méchain, r. (14) . . . . . Y 56
Médéah, r. de (14) . . . . R 50
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Meuniers, r. des (12) . . . Y 96-101
Meurthe, r. de la (19) . . M 85
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Meynadier, r. (19) . . . . M 86
Mézières, r. de (6) . . . R 57, *D*
Michal, r. (13) . . . . . Y 63
Michaud, cité (19) . . . . M 80
Michel-Ange, cité (16) . . R 8
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Michel-Chasles, r. (12) . . R 88
Michelet, r. (6) . . . . R 59-64, *D*
Michel-le-Comte, r. (3) . . B 75, *F*
Michel-Peter, r. (13) . . . Y 65
Michon, villa (16) . . . . B 29, *B*
Midi, cité du (18) . . . . M 51
Mignard, r. (16) . . . . . B 14-15
Mignet, r. (16) . . . . . R 13
Mignon, r. (6) . . . . . R 62, *G*
Mignottes, r. des (19) . . B 96
Miguel-Hidalgo, r. (19) . . M 91-96
Milan, r. de (9) . . . . . B 51, *C*
Milcent, imp. (20) . . . . B 99
Milne-Edwards, r. (17) . . M 21
Milord, imp. (18) . . . . M 43
Milton, r. & cité (9) . . B 61-M 57, *E*
Minimes, r. des (3) . . . . R 81
Miollis, r. & pass. (15) . . R 38
Mirabeau, pont . . . . . R 18
Mirabeau, r. (16) . . . . R 8-13
Miracles, cour des (2) . . B 69, *F*
Mirbel, r. de (5) . . . . R 74-75
Mire, r. de la (18) . . . . M 55
Miromesnil, r. de (8) . B 48-M 37, *A*
Mizon, r. (15) . . . . . R 44
Moderne, villa (14) . . . . Y 47
Mogador, r. de (9) . . . . B 57, *C*
Moines, r. des (17) . . . . M 39-44
Molière, av. (16) . . . . R 9
Molière, pass. (3) . . . . B 75, *F*
Molière, r. (1) . . . . . B 59, *C*
Molin, imp. (18) . . . . . M 74
Molitor, porte (16) . . . . R 3
Molitor, r. & villa (16) . . R 3-9
Mollien, r. (8) . . . . . B 41, *A*
Monbel, r. de (17) . . . . M 30
Monceau, parc . . . M 32-37, *A*
Monceau, r. de (8) . B 37-M 42, *A*
Monceau, villa (17) . . . M 26
Moncey, pass. (17) . . . . M 45
Moncey, r. & sq. (9) . . . M 52, *C*
Mondétour, r. (1) . . . B 69-70, *F*
Mondovi, r. de (1) . . . . B 54, *C*
Monge, pl. (5) . . . . . R 74, *G*
Monge, r. (5) . . . . R 68-75, *G*
Monjol, r. (19) . . . . . B 86-87
Monnaie, hôtel de la . . R 61, *D*
Monnaie, r. de la (1) . . B 65, *F*
Monplaisir, imp. (20) . . . B 99
Monsieur, r. (7) . . . . . R 47
Monsieur-le-Prince, r. (6) R 62-63, *D*, *G*
Monsigny, r. (2) . . . . . B 58, *C*
Montagne-Ste-Geneviève, r. de la (5) . . . . . R 68, *G*
Montaigne, av. (8) . . B 38-39, *B*
Montaigne, r. (8) . . . . B 43, *A*
Montalivet, r. (8) . . . . B 48, *A*
Montauban, r. (15) . . . . Y 26
Montbrun, r. & pass. (14) . Y 47-52
Montcalm, r. (18) . . . . M 49-54
Mont-Cenis, r. & pass. du (18) . . . . . M 55-58
Montchanin, r. de (17) . . M 36
Mont-Doré, r. du (17) . . M 41-46
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Montebello, r. de (15) . . Y 27-32
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Montesquieu, r. (1) . B 64-65, *C*, *D*
Montfaucon, r. de (6) . . R 57, *D*
Montferrat, imp. du (19) . M 81-82

Montgallet, r. & pass. (16) R 99
Montgolfier, r. (3) . . . B 74-79, *F*
Monthiers, cité (9) . . . . M 47, *C*
Montholon, r. & sq. de (9) B 66-67, *E*
Montibœufs, r. des (20) B 109-114
Mont-Louis, r. & imp. (11) R 96
Montmartre, bd. : odd nos. (2), even nos. (9) . . . B 63, *E*
Montmartre, cimetière de . M 45-50
Montmartre, cité (2) . . . B 69, *F*
Montmartre, porte de (18) . M 53
Montmartre, r. : nos. 1-21, 2-40 (1) ; above (2) B 63-69, *E, F*
Montmorency, av. de (16) . R 7-8
Montmorency, bd. de (16) . R 6-7
Montmorency, r. de (3) . B 74-75, *F*
Montorgueil, r. : nos. 1-29, 2-40 (1) ; above (2) . . B 69, *F*
Montparnasse, bd. du : odd nos. (6) ; even nos. to 66 (15) ; above (14) . . . R 48-60, *D*
Montparnasse, gare du . R 49-54, *D*
Montparnasse, r. du : nos. 1-25, 2-40 (6) ; above (14) R 54, *D*
Montpensier, r. (1) . . . B 59-64, *C*
Montreuil, porte de (20) . . R 112
Montreuil, r. de (11) . . . R 97-107
Montrouge, pl. & sq. de (14) Y 46
Montrouge, porte de (14) . Y 44-49
Montsouris, parc de . . . Y 59
Montsouris, r. de (14) . . Y 48-53
Monttessuy, r. de (7) . . B 35, *B*
Mont-Thabor, r. du (1) . . B 54, *C*
Mont-Tonnerre, imp. du (15) R 40
Mont-Viso, imp. du (18) . M 53-54
Montyon, r. de (9) . . . B 67, *E*
Morand, r. (11) . . . . B 88
Moreau, r. (12) . . . . R 87-88, *G*
Morère, r. (14) . . . . Y 43-48
Moret, pass. (13) . . . . Y 61-66
Moret, r. (11) . . . . B 93-94
Morieux, cité (15) . . . R 27-32
Morillons, r. des (15) . . Y 26-31
Morin, imp. (15) . . . Y 27
Morland, bd. & pont (4) R 77-83, *G*
Morlet, imp. (11) . . . R 102
Morlot, r. (9) . . . . B 56, *C*
Mornay, r. (4) . . . . R 83, *G*
Mortier, bd. (20) . . . B 112-114
Moscou, r. de (8) . . . M 41-47, *C*
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Moskowa, cité de la (18) . M 48
Mouffetard, r. (5) . . . R 69-70, *G*
Moufle, pass. (11) . . . B 90
Moulin, pass. (12) . . . R 88-89
Moulin-de-Beurre, r. du (14) Y 40-R 50
Moulin-de-la-Pointe, r. du (13) . . . . . Y 69-73
Moulin-de-la-Vierge, r. du (14) . . . . . Y 36
Moulin-des-Prés, r. & pass. du (13) . . . . . Y 67-68
Moulin-Joly, imp. du (11) . B 93
Moulin-Vert, r. & imp. du (14) . . . . . Y 42-47
Moulinet, r. & pass. du (13) Y 68
Moulins, r. des (1) . . . B 59, *C*
Mouraud, r. (20) . . . R 111
Mousquetaires, pass. des (12) . . . . . R 89-90
Mousseau, imp. (15) . . Y 27
Mousset-Robert, r. (12) . R 109
Moussy, r. de (4) . . . R 71, *F*
Mouton-Duvernet, r. (14) . Y 41-47
Mouzaïa, r. de (19) . . . M 92-97
Moynet, cité (12) . . . R 99
Mozart, r., imp., & villa (16) R 8-11
Muette, av. de la (16) . . B 20
Muette, chaussée de la (16) . R 11
Muette, porte de la (16) . B 10
Muette, r. de la (16) . . R 11
Mulhouse, r. de (2) . . . B 68, *E*
Muller, r. (18) . . . . M 60
Murat, bd. & pass. (16) . R 3-Y 4
Mûriers, r. & pass. des (20) . B 99-104
Murillo, r. (8) . . . . B 36-41, *A*
Musique, Conservatoire de . B 46, *C*
Musset, r. de (16) . . . R 9
Myrrha, r. (18) . . . . M 60-65
Myrtille, imp. (13) . . . Y 79

Naboulet, imp. (17) . . . M 39
Nanettes, r. des (11) . . B 94-99
Nansouty, r. & imp. (14) . Y 53-54
Nantes, r. de (19) . . . M 84
Naples, r. de (8) . . . M 37-42, *A*
Napoléon-Chaix, r. (15) . . R 19-20
Narbonne, r. de (7) . . . R 52, *D*
Narcisse-Diaz, r. (16) . . R 13
Nation, pl. de la : odd nos. (11), even nos. (12) . . R 103
Nation, r. de la (18) . . . M 61
National, pass. (13) . . . Y 78
National, pont . . . . Y 92
Nationale, pl. (13) . . . Y 77
Nationale, r. & imp. (13) . Y 71-79
Navarin, r. de (9) . . . M 57
Navarre, r. de (5) . . . R 74, *G*
Navier, r. (17) . . . . M 43
Necker, r. (4) . . . . R 76, *F*
Necker, sq. (15) . . . . R 40
Négrier, cité (7) . . . . R 36, *B*
Nélaton, r. (15) . . . . R 22-27
Nemours, r. de (11) . . . B 89
Nesle, r. de (6) . . . . R 61, *D*
Neuilly, porte de (17) . . B 21
Neuve-de-la-Chardonnière, r. (18) . . . . . M 58
Neuve-de-la-Garonne, r. (12) Y 91
Neuve-de-Popincourt, r. (11) B 89
Neuve-des-Boulets, r. (11) . R 96-97
Neuve-du-Théâtre, r. (15) . R 34
Neuve-St-Pierre, r. (4) . . R 77, *G*
Néva, r. de la (8) . . . B 31, *A*
Nevers, r. & imp. de (6) . R 61, *D*

Newton, r. (16) . . . . B 33, *A*
Ney, bd. (18) . . . . M 48-73
Nice, r. de (11) . . . . R 96
Nicolaï, r. (12) . . . . Y 95-96
Nicolas-Charlet, r. (15) . . R 44
Nicolas-Chuquet, r. (17) . . M 30
Nicolas-Flamel, r. (4) R 66-B 70, *F*
Nicolas-Houël, r. (5) . . R 75-79, *G*
Nicolas-Roret, r. (13) . . Y 66
Nicolet, r. (18) . . . . M 60
Nicolo, r. (16) . . . . B 20
Niel, av. (17) . . . . M 22-26
Niepce, r. (14) . . . . Y 41
Niger, r. du (12) . . . . R 114
Nil, r. du (2) . . . . B 68-69, *F*
Nitot, r. (16) . . . . B 28-29, *B*
Nobel, r. (18) . . . . M 54-55
Nocard, r. (15) . . . . R 22
Noël, cité (3) . . . . B 75, *F*
Noirot, pass. (14) . . . . Y 37-38
Noisiel, r. de (16) . . . B 18
Nollet, r. (17) . . . . M 40-46
Nollez, cité (18) . . . . M 54
Nonnains-d'Hyères, r. des (4) . . . . . R 76-77, *G*
Nord, gare du . . . . M 67, *E*
Nord, pass. du (19) . . . M 86
Nord, r. du (18) . . . . M 59-64
Normandie, r. de (3) . . B 84-85, *F*
Nortier, cité (19) . . . . M 82
Norvins, r. (18) . . . . M 55
Notre-Dame . . . . R 67-72, *G*
Notre-Dame, pont . . . . R 66, *F*
N.-D.-de-Bonne-Nouvelle, r. (2) . . . . . B 68, *E*
N.-D.-de-la-Croix, pass. (20) B 98
N.-D.-de-Lorette . . . . B 62, *C*
N.-D.-de-Lorette, r. (9) . M 52-B 61, *C*
N.-D.-de-Nazareth, r. (3) B 74-79, *F*
N.-D.-de-Recouvrance, r. (2) B 68, *E*
N.-D.-des-Champs, imp. dite (6) . . . . . R 59, *D*
N.-D.-des-Champs, r. (6) R 53-59, *D*
N.-D.-des-Victoires . . . B 64, *F*
N.-D.-des-Victoires, r. (2) B 63-64, *E, F*
Nouvel-Ambigu, th. du . . B 78, *E*
Nouvelle, r. (9) . . . . M 47-52, *C*
Nouvelle-du-Théâtre, r. (15) R 28
Nouvelle-Stanislas, r. (6) . R 54, *D*
Nys, cité (11) . . . . B 93

Obélisque, imp. de l' (15) . Y 27
Oberkampf, r. (11) . . . B 85-94, *F*
Obligado, r. d' (16) . . . B 27, *A*
Oblin, r. (1) . . . . B 65-69, *F*
Observatoire, av. de l' : nos. 1-27, 2-20 (6) ; 29-47 (5) ; above (14) . . . . R 64-Y 55
Observatoire, carrefour de l' (5 & 6) . . . . . R 65, *D*
Octave-Chanute, pl. (20) . B 114
Octave-Feuillet, r. (16) . . B 15
Octave-Gréard, av. (7) . . R 26, *B*
Odéon, r., pl., & carrefour de l' (6) . . . . . R 62, *D*
Odéon, th. de l' . . . . R 63, *D*
Odessa, r. d' (14) . . . R 54, *D*
Odiot, cité (8) . . . . B 37, *A*
Offémont, r. d' (17) . . . M 31
Oise, quai & r. de l' (19) . M 85-89
Olchanski, r. (16) . . . R 7-8
Olier, r. (15) . . . . Y 21
Olive, r. de l' (18) . . . M 69
Olivet, r. d' (7) . . . . R 48
Olivier-de-Serres, r. & pass. (15) . . . . . Y 22-25
Olivier-Métra, r. (20) . . B 102-103
Olympia . . . . . B 53, *C*
Omer-Talon, r. (11) . . . B 95-100
Omnibus, imp. des (14) . . Y 32
Onfroy, imp. (13) . . . . Y 68
Opéra, av. de l' : nos. 1-31, 2-26 (1) ; above (2) . B 58-59, *C*
Opéra, pass. de l' (9) . . B 62-63, *C*
Opéra, pl. de l' : nos. 1-4 (2) ; 5-8 (9) . . . . B 58, *C*
Opéra, sq. de l' (9) . . . B 53, *C*
Opéra, th. de l' . . . . B 57-58, *C*
Opéra-Comique, th. de l' . B 63, *C*
Oran, r. d' (18) . . . . M 65
Oratoire, r. de l' (1) . . . B 65, *F*
Orchampt, r. d' (18) . . . M 55
Ordener, r. (18) . . . . M 49-69
Orfèvres, quai des (1) . . R 61, *F*
Orfèvres, r. des (1) . . . R 66, *F*
Orfila, r. & imp. (20) . . B 104-109
Orgues, pass. des (3) . . . B 78, *E*
Orient, r. de l' (18) . . . M 50
Orillon, r. & imp. de l' (11) . B 88
Orléans, av. & r. d' (14) . Y 48-51
Orléans, gare d' . . . . R 84, *G*
Orléans, pass. d' (13) . . Y 77-82
Orléans, porte d' (14) . . Y 49
Orléans, quai d' (4) . . . R 72, *G*
Orme, r. de l' (19) . . . B 106
Ormeaux, r. des (20) . . . R 107
Ormesson, r. d' (4) . . . R 76, *F*
Ornano, bd. (18) . . . . M 58-59
Ornano, pass. (18) . . . M 53-58
Orne, r. de l' (15) . . . Y 36
Orsay, av. d' (7) . . . . B 40, *B*
Orsay, gare d' . . . . B 55, *D*
Orsay, quai d' (7) . . . B 35-55, *B, D*
Orsel, r. & cité d' (18) . . M 56-61
Orteaux, r. & imp. des (20) R 106-111
Ortolan, r. (5) . . . . R 69-74, *G*
Otages, villa des (20) . . B 107
Ottoz, villa (20) . . . . B 92-93
Oudinot, imp. (7) . . . . R 47, *D*
Oudinot, r. (7) . . . . R 43-47
Oudry, r. (13) . . . . Y 65-66
Ouessant, r. d' (15) . . . R 32-33
Ouest, r. de l' (14) . . . Y 36-40
Ourcq, r. de l' (19) . . . M 79-90
Ours, r. aux (3) . . . . B 74-75

Pache, r. (11) . . . . . B 95
Paillet, r. (5) . . . . . R 63, *G*
Paix, r. de la (2) . . . . B 58, *C*
Pajol, r. (18) . . . . . M 69-71
Palais, bd. du : odd nos. (4), even nos. (1) . . . . . R 66, *F*
Palais-Bourbon, pl. du (7) . B 50, *B*
Palais-Royal . . . . . B 64, *C*
Palais-Royal, pl. du (1) . . B 65, *D*
Palais-Royal, th. du . . . B 64, *C*
Palatine, r. (6) . . . . . R 57, *D*
Palestine, r. de (19) . . . . B 97
Palestro, r. de (2) . . . . B 74, *F*
Palikao, r. de (20) . . . . B 93
Palmyre, r. (13) . . . . . Y 57
Panama, r. de (18) . . . . M 65
Panoramas, pass. des (2) . B 63, *E*
Panoyaux, r. & imp. des (20) B 99
Panthéon, le . . . . . R 68, *G*
Panthéon, pl. du (5) . . . R 68, *G*
Pape-Carpantier, r. (6) . . R 57, *D*
Papillon, r. (9) . . . . . B 67, *E*
Papillon, cité (14) . . . . Y 42-47
Papin, r. (3) . . . . . B 74, *F*
Paradis, r. & cité de (10) B 67-72, *E*
Parc, villa du (19) . . . . B 92
Parc-de-Charonne, chemin du (20) . . . . . B 110
Parc-de-Montsouris, av. du (14) . . . . . Y 51-53
Parc-de-Montsouris, r. & villa du (14) . . . . . Y 54
Parchappe, cité (11) . . . R 87, *G*
Parcheminerie, r. de la (5) . R 67, *G*
Parc-Monceau, av. du (8) . B 32, *A*
Parc-Royal, r. du (3) . . . R 76, *F*
Parent-de-Rosan, r. (16) . R 5
Paris (late Réjane), th. de . B 56, *C*
Parme, r. de (9) . . . . . M 47, *C*
Parmentier, av. : nos. 1-113, 2-148 (11) ; above (10) B 83-95, *E*
Parmentier, r. (10) . . . . B 83-87
Parmentier, sq. (11) . . . B 95
Parrot, r. (12) . . . . . R 88, *G*
Partants, imp. des (20) . . B 108
Partants, r. des (20) . . . B 99-104
Parvis-Notre-Dame, pl. du (4) . . . . . R 67, *G*
Pascal, r. : nos. 1-25, 2-30 (5) ; above (13) . . . . Y 60-61
Pas-de-la-Mule, r. du : odd nos. (4), even nos. (3) . R 81, *F*
Pasdeloup, pl. (11) . . . . B 84-85, *F*
Pasquier, r. (8) . . . . . B 52-53, *C*
Passy, pl. de (16) . . . . R 16
Passy, port, quai, & pont de (16) . . . . . R 17-21, *B*
Passy, porte de (16) . . . R 6
Passy, r. de (16) . . . . . R 16-21
Pasteur, av. (15) . . . . R 39
Pasteur, bd. (15) . . . . R 44
Pasteur, institut . . . . . R 45
Pasteur, r. (11) . . . . . B 90
Pastourelle, r. (3) . . . . B 80, *F*
Patay, r. de (13) . . . . . Y 77-83
Patriarches, pass. des (5) R 69-74, *G*
Patriarches, r. des (5) . . R 74-75
Pâtures, r. des (16) . . . R 13-18
Pâturle, r. (14) . . . . . Y 32
Paul-Albert, r. (18) . . . M 60
Paul-Baudry, r. (8) . . . B 37-38, *A*
Paul-Bert, r. (11) . . . . R 97
Paul-Borel, r. (17) . . . . M 31
Paul-Crampel, r. (12) . . R 114
Paul-Delaroche, r. (16) . . B 20
Paul-Delmet, r. (16) . . . Y 21
Paul-Déroulède, av. (1) . B 59-60, *D*
Paul-Dubois, r. (3) . . . B 79, *F*
Paul-Féval, r. (18) . . . M 55
Paul-Gervais, r. (13) . . . Y 62
Paul-Lelong, r. (2) . . . . B 64, *F*
Paul-Lenormand, pass. (12) R 94-99
Paul-Louis-Courier, r. (7) . R 51, *D*
Paul-Saulnière, r. (16) . . B 20
Paul-Strauss, r. (20) . . . B 114
Paul-Verlaine, pl. (13) . . Y 67
Pauly, r. (14) . . . . . Y 37
Pauquet, r. (16) . . . . . B 28-33, *A*
Pavée, r. (4) . . . . . R 76, *F*
Pavillons, av. des (17) . . M 16
Pavillons, imp. des (18) . M 53
Pavillons, r. & villa des (20) B 102
Payen, r. (15) . . . . . R 18
Payenne, r. (3) . . . . . R 76, *F*
Péclet, r. (15) . . . . . R 34
Pecquay, pass. (4) . . . . B 75, *F*
Pékin, pass. de (20) . . . B 93
Pelée, ruelle (11) . . . . B 85-90
Pélerin, imp. du (17) . . M 38-39
Pélican, r. du (1) . . . . B 65
Pelleport, r. & cité (20) B 107-115
Pelleport, villa (20) . . . B 102
Pelouze, r. (8) . . . . . M 42, *A*
Pénel, pass. (18) . . . . M 53
Pensionnat, r. du (12) . . R 103-108
Penthièvre, r. de (8) . . B 42-47, *A*
Pépinière, r. de la (8) . . B 47-52, *C*
Perceval, r. & pass. (14) R 50-Y 40
Perchamps, r. & pl. des (16) R 8
Perche, r. du (3) . . . . B 80, *F*
Percier, av. (8) . . . . . B 42, *A*
Perdonnet, r. (10) . . . . M 71
Pereire, bd. (17) . . . . M 17-35
Pereire, pl. (17) . . . . M 26
Père-Lachaise, av. du (20) B 104-108
Père-Lachaise, cimetière du B 105
Pergolèse, r. (16) . . . . B 17-22
Périchaux, chemin des (15). Y 27
Pérignon, r. : nos. 2-28 (7) ; above & odd nos. (15) . R 38-43
Perle, r. de la (3) . . . . B 80, *F*
Pernelle, r. (4) . . . . . R 66, *F*
Pernety, r. (14) . . . . . Y 36-41
Perrault, r. (1) . . . . . B 65, *F*
Perrée, r. (3) . . . . . B 79, *F*
Perrel, r. (14) . . . . . Y 36

Perret, pass. (13) . . . Y 76
Perreur, pass. (20) . . . B 108-109
Perrichont, av. & imp. (16) R 12-13
Perronet, r. (7) . . . . . R 56, *D*
Pers, imp. (18) . . . . . M 60
Pestalozzi, r. (5) . . . . R 74, *G*
Pétel, r. (15) . . . . . R 34
Peternof, av. de (17) . . . M 16
Petiet, r. (17) . . . . . M 44
Petin, imp. (19) . . . . . B 106
Pétion, r. (11) . . . . . B 95
Petit, r. (19) . . . . . M 86-95
Petit-Cerf, pass. du (17) . M 39
Petit-Moine, r. du (5) . . Y 65
Petit-Musc, r. du (4) . . R 77-82, *G*
Petit-Pont . . . . . R 67, *G*
Petit-Pont, r. du (5) . . . R 67, *G*
Petite-Boucherie, pass. de la (6) . . . . . R 57, *D*
Petite-Pierre, r. de la (11) . R 96
Petite-Truanderie, r. de la (1) . . . . . B 70, *F*
Petites-Ecuries, r., cour, & pass. des (10) . . . . B 72, *E*
Petitot, r. (19) . . . . . B 102
Petits-Bâtiments, av. des (17) M 16-17
Petits-Carreaux, r. des (2) B 68-69, *F*
Petits-Champs, r. des : odd nos. (1), even nos. (2) B 58-64, *C*
Petits-Hôtels, r. des (10) . B 71, *E*
Petits-Pères, r. des (2) . . B 64, *F*
Pétrarque, r. (16) . . . . B 25
Pétrelle, r. & sq. (9) . . . M 62, *E*
Pétrograd, r. de (8) . . M 46-47, *C*
Peupliers, av. des (16) . . R 3-8
Peupliers, poterne des . . Y 69
Peupliers, r. des (13) . . . Y 68-69
Peynet, imp. (18) . . . M 69
Phalsbourg, cité de (11) . R 96
Phalsbourg, r. de (17) . . M 31-32
Philibert-Delorme, r. (17) . M 25-30
Philibert-Lucot, r. (13) . . Y 74
Philidor, r. & imp. (20) . . R 112
Philippe-Auguste, av. (11) . R 96-102
Philippe-Auguste, pass. (11) R 102
Philippe-de-Champagne, r. (13) . . . . . Y 66
Philippe-de-Girard, imp. (18) M 71
Philippe-de-Girard, r. : nos. 1-33, 2-34 (10) ; above (18) M 70-72
Piat, r. & pass. (20) . . . B 92-98
Picardie, r. de (3) . . . . B 79, *F*
Piccini, r. (16) . . . . . B 22
Picot, r. (16) . . . . . B 18-23
Picpus, bd. de (12) . . . R 108-110
Picpus, porte de (12) . . . Y 106
Picpus, r. de (12) . . . Y 101-R 103
Piémontési, pass. (18) . . . M 56
Pierre-au-Lard, r. (4) . . . B 75, *F*
Pierre-Bayle, r. (20) . . . B 100
Pierre-Budin, r. (18) . . . M 65
Pierre-Bullet, r. (10) . . . B 78, *E*
Pierre-Charron, imp. (8) . . B 34, *B*
Pierre-Charron, r. (8) . . B 33-38, *A*
Pierre-Chausson, r. (10) . . B 78, *E*
Pierre-Curie, r. (5) . . . R 64-69, *G*
Pierre-Ducreux, r. (16) . . R 7
Pierre-Dupont, r. (10) . . M 77
Pierre-Ginier, r. (18) . . . M 45
Pierre-Girard, r. (19) . . . M 85-86
Pierre-Guérin, r. (16) . . R 7-8
Pierre-Haret, r. (9) . . . M 51
Pierre-Larousse, r. (14) . . Y 37
Pierre-le-Grand, r. (8) . . B 31, *A*
Pierre-l'Ermite, r. (18) . . M 66
Pierre-Leroux, r. (7) . . . R 47-48
Pierre-Lescot, r. (1) . . . B 70, *F*
Pierre-Levée, r. (11) . . . B 83-89
Pierre-Mouillard, r. (20) . . B 114
Pierre-Nicole, r. (5) . . . R 64-65, *G*
Pierre-Nys, r. (11) . . . B 88
Pierre-Picard, r. (18) . . . M 61
Pierre-I-de-Serbie, av. (16) B 33-34, *B*
Pierre-Sarrazin, r. (6) . . . R 62, *G*
Pigalle, pl. (9) . . . . . M 56
Pigalle, r. & cité (9) M 56-B 56, *C*
Pihet, r. (11) . . . . . B 89
Pillet-Will, r. (9) . . B 57-62, *C*
Pilleux, cité (18) . . . M 45
Pinel, r. & pl. (13) . . . Y 71
Pirouette, r. (1) . . . . B 70, *F*
Pitié, r. de la (5) . . . R 74, *G*
Piver, pass. & imp. (11) . B 88
Pixérécourt, r. & imp. (20) B 102-103
Plaine, porte de la (15) . . Y 22
Plaine, r. de la (20) . . R 107-112
Plaisance, porte de (15) . . Y 22
Plaisance, r. de (14) . . . Y 41
Planchat, r. (20) . . R 101-107
Planche, r. de la (7) . . . R 52, *D*
Planchette, imp. de la (5) . B 73, *E*
Planchette, ruelle de la (12) . R 100
Plantes, jardin des . . . R 79, *G*
Plantes, r. & imp. des (14) . Y 43-47
Plantin, pass. (20) . . . B 98
Platanes, villa des (18) . . M 51
Plat-d'Etain, r. du (1) . . . B 70, *F*
Plateau, r., imp., & pass. du (19) . . . . . B 91-96
Platon, r. (15) . . . . . Y 35
Plâtre, r. du (4) . . . . B 75, *F*
Plâtrières, r. des (20) . . . B 98-99
Plélo, r. de (15) . . . . . R 25
Pleyel, r. (12) . . . . . R 100-105
Plichon, cité (11) . . . . B 100
Plumet, r. (15) . . . . . R 40
Poinsot, r. (14) . . . . . R 54-55
Point-du-Jour, porte du . Y 1
Pointe-d'Ivry, r. de la (13) . Y 78-79
Pointe-Saint-Eustache, pl. de la (1) . . . . . B 69-70, *F*
Poirier, villa (15) . . . . R 39
Poissonnerie, imp. de la (4) . R 76, *F*
Poissonnière, bd. : odd nos. (2), even nos. (9) . . . B 68, *E*
Poissonnière, r. (2) . . . B 68, *E*

Poissonnière, villa (18) . . M 65-66
Poissonniers, porte des (18). M 63
Poissonniers, r. des (18) . . M 63-65
Poissy, r. de (5) . . . . R 72-73, *G*
Poitevins, r. des (6) . . . . R 62, *G*
Poitiers, r. de (7) . . . . B 55, *D*
Poitou, r. de (3) . . . . B 80-85, *F*
Pôle-Nord, r. du (18) . . . M 54
Police, Préfecture de . . . R 66, *F*
Poliveau, r. de (5) . . . . R 75-80
Polonceau, r. (18) . . . . M 65-66
Pomard, r. de (12) . . . . Y 85-91
Pomereu, r. de (16) . . . . B 18-19
Pompe, r. de la (16) . . . B 20-23
Ponceau, r. & pass. du (2) B 74, *F*
Poncelet, r. & pass. (17) . M 27, *A*
Pondichéry, r. de (15) . . R 32-33
Poniatowski, bd. (12) . . . Y 92-106
Pont-aux-Biches, pass. du (3) . . . . . B 78-79, *F*
Pont-aux-Choux, r. du (3) . B 85, *F*
Pont-de-Flandre, av. du (19) M 83-88
Pont-de-Grenelle, chaussée du (16) . . . . . R 17
Pont-de-Grenelle, pl. & villa du (15) . . . . . R 18-23
Pont-de-Lodi, r. du (6) . . R 61, *F*
Pont-Louis-Philippe, r. du (4) . . . . . R 71, *F*
Pont-Mirabeau, rond-point du (15) . . . . . R 18
Pont-Neuf, pl. du (1) . . . R 61, *F*
Pont-Neuf, r. du (1) . . B 65-70, *F*
Ponthieu, r. de (8) . . . . B 38, *A*
Pontoise, r. de (5) . . . R 72-73, *G*
Popincourt, cité & imp. (11) B 90
Popincourt, r. (11) . . . R 86-B 90
Portalis, av. (8) . . . . B 47, *A, C*
Portalis, r. (8) . . . . . B 46, *C*
Port-de-Bercy, r. du (12) . Y 85-86
Portefoin, r. (3) . . . . . B 79, *G*
Porte-Saint-Martin, th. de la B 73, *E*
Portes-Blanches, r. des (18) M 59-64
Port-Mahon, r. de (2) . . . B 58, *C*
Port-Royal, bd. de : even nos. (5) ; nos. 1-93 (13) ; above (14) . . . . . Y 60
Port-Royal, cité (13) . . . Y 60
Portugais, av. des (16) . . B 28, *A*
Possoz, pl. (16) . . . . . B 20
Postel, cité (11) . . . . R 102-107
Postes, hôtel des . . B 64-69, *F*
Postes, pass. des (5) . . R 69, *G*
Pot-de-Fer, r. du (5) . . R 69, *G*
Poteau, r. & pass. du (18) . M 53
Poterie, r. de la (1) . . . B 70, *F*
Pottier, cité (19) . . . . M 79
Pouchet, porte (17) . . . M 43
Pouchet, r. & pass. (17) . M 38-39
Poule, imp. (20) . . . . . R 107
Poulet, r. (18) . . . . . M 60-65
Poulletier, r. (4) . . . . R 77, *G*
Poussin, r. (16) . . . . . R 3-8
Pouy, r. de (13) . . . . . Y 67-68
Pradier, r. (19) . . . . . B 92
Prague, r. de (12) . . . . R 87-88
Prairies, r. des (20) . . B 109-110
Préault, r. (19) . . . . . B 91
Pré-aux-Clercs, r. du (7) . R 56, *D*
Prêcheurs, r. des (1) . . B 70, *F*
Préfecture de Police . . R 66, *F*
Pré-Mandit, r. du (18) . . M 58
Pré-St-Gervais, porte du (19) M 102
Pré-St-Gervais, r. du (19) B 102-M 102
Presbourg, r. de : nos. 1 & 2 (8) ; above (16) . B 27-32, *A*
Présentation, r. de la (11) . B 88
Président-Mithouard, pl. du (7) . . . . . R 42
Président-Wilson, av. du (16) B 24-34, *B*
Presles, r. & imp. de (15) . R 32
Pressoir, r. & imp. du (20). B 93
Prêtres, imp. des (16) . . B 24
Prêtres-St-Germain-l'Auxerrois, r. des (1) . . . B 65, *F*
Prêtres-Saint-Séverin, r. des (5) . . . . . R 67, *G*
Prévost, pass. & imp. (13) . Y 57
Prévôt, r. du (4) . . . . . R 76, *F*
Prévoyance, r. de la (19) . M 96
Prévoyants, villa des (19) . M 97
Primatice, r. (13) . . . . Y 66
Primevères, imp. des (11) R 81-B 85, *F*
Prince-Eugène, imp. du (11) R 97
Princes, pass. des (2) . . B 63, *C*
Princesse, r. (6) . . . . R 57, *D*
Printemps, r. du (17) . . M 30-35
Prisse-d'Avennes, r. (14) . Y 48
Procession, r. & pass. de la (15) . . . . . R 40-Y 36
Progrès, imp. du (19) . B 108-113
Progrès, villa du (20) . . M 97
Prony, r. de (17) . . . . M 26-31
Prosper-Goubaux, pl. (8 & 17) . . . . . M 36-42
Prost, cité (11) . . . . . R 97
Proudhon, r. (12) . . . . Y 90
Prouvaires, r. des (1) . . B 70, *F*
Provence, r. de : nos. 1-127, 2-118 (9) ; above (8) . B 52-57, *C*
Providence, imp. de la (20) R 106-107
Providence, r. de la (13) . Y 63
Prud'hon, av. (16) . . . B 15
Pruniers, r. des (20) . . B 99-104
Puebla, pass. de (19) . . B 86
Puget, r. (18) . . . . . M 51
Puits, imp. du (19) . . . B 87-92
Puits-de-l'Ermite, r. & pl. du (5) . . . . . R 74, *G*
Pusy, cité de (17) . . . . M 35
Puteaux, pass. (9) . . . B 52, *C*
Puteaux, r. de (17) . . . M 41
Putigneux, imp. (4) . . . R 71, *F*
Puvis-de-Chavannes, r. (17) M 25-26
Py, r. de la (20) . . . . B 114

Pyramides, r. des (1) . . B 59, *C*
Pyrénées, r. des (20) . B 97-R 113

Quatrefages, r. (5) . . . R 74, *G*
Quatre-Fils, r. des (3) . . B 80, *F*
Quatre-Frères-Peignot, r. des (15) . . . . . R 23
Quatre-Septembre, r. du (2) B 58-63, *C*
Quatre-Vents, r. des (6) . R 62, *D*
Quatre-Voleurs, pass. des (3) B 74, *F*
Quellard, cour (11) . . . R 87
Quentin-Bauchart, r. (8) . B 33
Questre, imp. (11) . . . B 93-94
Quinault, r. (15) . . . . R 34
Quincampoix, r. : nos. 1-63, 2-64 (4) ; above (3) . . B 70-75, *F*
Quinze-Vingts, pass. des (12) R 88, *G*

Rabelais, r. (8) . . . . B 43, *A*
Rabot, imp. du (12) . . . R 87
Rachel, av. (18) . . . . M 51
Racine, r. (6) . . . . R 62-63, *G*
Radziwill, r. (1) . . . . B 64, *C*
Raffet, r. (16) . . . . R 7
Raguinot, pass. (12) . . R 89-94
Rambervillers, r. de (12) . R 114
Rambouillet, pl. & ruelle de (12) . . . . . R 94
Rambouillet, r. de (12) . . R 89-94
Rambuteau, r. de : nos. 1-73 (4) ; 2-66 (3) ; above (1) . . . . . B 70-75, *F*
Rameau, r. (2) . . . . B 63-64, *C*
Ramey, r. & pass. (18) . M 59-60
Rampal, r. (19) . . . . B 92
Rampon, r. (11) . . . . B 84, *F*
Ramponneau, r. (20) . . B 93
Ramus, r. & pass. (20) . B 110
Rançon, imp. (20) . . . R 106
Ranelagh, av. du (16) . . R 6-11
Ranelagh, r. & sq. du (16). R 6-17
Raoul, r. (12) . . . . R 105
Râpée, quai & port de la (12) . . . . . R 84-90, *G*
Raphaël, av. (16) . . . R 6-B 10
Rapp, av. (7) . . . . B 35, *B*
Rapp, sq. (7) . . . . R 31, *B*
Rarécourt-Pimodan, pass. (15) . . . . . R 28
Raspail, bd. : nos. 1-11, 2-14 (7) ; 67-133, 92-146 (6) ; above (14) . R 51-Y 51, *D*
Rasselins, r. & pass. des (20) R 111-112
Rataud, r. (5) . . . . R 69, *G*
Rauch, pass. (11) . . . R 92
Ravel, cité (13) . . . . Y 73
Ravignan, r. (18) . . . M 55-56
Raymond, pass. (13) . . Y 74
Raynaud, cité (14) . . . Y 32
Raynouard, r. & villa (16) . R 17-21
Réale, r. de la (1) . . . . B 70, *F*
Réaumur, r. : nos. 1-49, 2-12 (3) ; above (2) B 68-79, *E*, *F*
Rébeval, r. (19) . . . . B 87-92
Récamier, r. (7) . . . . R 52, *C*
Récollets, r. & pass. des (10) B 77, *E*
Réculettes, ruelle des (13) . Y 67-66
Regard, r. du (6) . . . . R 53, *D*
Réglises, r. des (20) . . . R 111
Regnard, r. (6) . . . . R 62-63, *D*
Regnault, r. (13) . . . . Y 78-88
Reilhac, pass. (10) . . . B 73, *E*
Reille, av. & imp. (14) . . Y 53-58
Reims, r. de (13) . . . . Y 82
Reine, cours la (8) . . . B 44-49, *B*
Reine-Blanche, r. de la (13) Y 65-66
Reine-de-Hongrie, pass. de la (1) . . . . . B 69, *F*
Rembrandt, r. (8) . . . B 36-37, *A*
Rémusat, r. de (16) . . . R 13
Renaissance, r. de la (8) . B 39, *B*
Renaissance, th. de la . . B 73, *E*
Renaissance, villa de la (19) M 97
Renard, r. du (4) . . . R 71-75, *F*
Renault, r. (11) . . . . B 95
Rendez-vous, cité du (12) . R 113
Rendez-vous, r. du (12) R 108-114
René, pass. (11) . . . . B 100
René-Panhard, r. (13) . . R 80
René-Pauline, r. (6) . . . R 59, *D*
Rennequin, r. (17) . . . M 21-27
Rennes, pl. de (6) . . . . R 54, *D*
Rennes, r. de (6) . . . R 54-57, *D*
Repos, r. du (20) . . . B 100-105
République, av. de la (11) B 84-100, *F*
République, pl. de la : nos. 1-23 (3) ; 2-10 (11) ; 12-16 (10) . . . . . B 78-84, *F*
Réservoirs, r. des (16) . . B 25
Retiro, cité du (8) . . . B 48, *C*
Retrait, r. & pass. du (20) . B 103
Reuilly, bd. de (20) . . . R 100-110
Reuilly, porte de (12) . . Y 101
Reuilly, r. de (12) . . . R 98-105
Réunion, pass. de la (3) . B 75, *F*
Réunion, pl. & imp. de la (20) . . . . . R 106
Réunion, r. de la (20) . R 106-107
Rhin, r. du (19) . . . . M 86
Ribéra, r. (16) . . . . R 12
Riberolle, villa (20) . . . R 101
Ribet, imp. (15) . . . . B 33
Riblette, r. (20) . . . . B 115
Ribouté, r. (9) . . . . B 67, *E*
Ricaut, pass. (13) . . . Y 72
Richard, pass. (17) . . . M 38
Richard-Lenoir, bd. (11) B 84-R 86, *F*
Richard-Lenoir, r. (11) . . R 91
Richelieu, r. de : nos. 1-53, 2-52 (1) ; above (2) . B 59-63, *C*
Richemont, r. de (13) . . . Y 77
Richepance, r. : odd nos. (8) ; even nos. (1) . . B 53, *C*
Richer, r. (9) . . . . B 67, *E*
Richerand, av. (10) . . . B 82-83, *E*
Richomme, r. (18) . . . . M 65

Ridder, r. de (14) . . . Y 37
Rigault, imp. (15) . . . R 34
Rigny, r. de (8) . . . B 47, *A*
Rigoles, r. & cité des (20) . B 97-103
Rimbaut, pass. (14) . . . Y 47
Riquet, r. : nos. 1-63, 2-64 (19) ; above (18) . . . M 70-80
Riverin, cité (10) . . . B 78, *E*
Rivière, pass. (20) . . . B 99
Rivoli, pl. de (1) . . . B 59, *C*
Rivoli, r. de : nos. 1-39, 2-96 (4) ; above (1) B 54-R 76, *C, D, F*
Robert, imp. (18) . . . M 53
Robert-Estienne, r. (8) . . B 38, *A*
Robert-Fleury, r. (15) . . R 34
Robert-Lecoin, r. (16) . . R 11
Robert-Lindet, r. (15) . . Y 21-26
Robert-Turquan, r. (16) . R 7
Robine, r. (13) . . . Y 58
Robineau, r. (20) . . . B 104
Robiquet, imp. (6) . . . R 54, *D*
Rochambeau, r. (9) . . . B 66, *E*
Rochebrune, r. & pass. (11) B 95
Rochechouart, bd. de : odd nos. (9), even nos. (18) . M 56-61
Rochechouart, r. de (9) M 61-B 66, *E*
Rocher, r. du (8) . . M 42-B 52, *C*
Rocroy, r. de (10) . . . M 67, *E*
Rodier, r. (9) . . . B 61-M 62, *E*
Rodin, mus. (Hôtel Biron) . R 46, *B*
Roger, r. (14) . . . Y 46
Roger-Bacon, r. (17) . . M 21
Rohan, cour de (6) . . . R 62, *D*
Rohan, r. de (1) . . . B 60, *D*
Roi-d'Alger, r. & pass. du (18) . . . M 58
Roi-de-Sicile, r. du (4) . R 71-76, *F*
Roi-Doré, r. du (3) . . B 80-85, *F*
Roli, r. (14) . . . Y 59
Rolleboise, imp. de (20) . R 107
Rollin, r. (5) . . . R 69-74, *G*
Romainville, r. de (19) . B 106-107
Rome, cour de (3) . . . B 79, *F*
Rome, r. de : nos. 1-73, 2-82 (8) ; above (17) M 35-B 52, *C*
Ronce, imp. (20) . . . B 99
Ronce, pass. (20) . . . B 98
Rondeaux, pass. des (20) . B 104
Rondeaux, r. des (20) . B 104-110
Rondelet, r. (12) . . . R 98
Rondonneaux, r. & pass. des (20) . . . B 109
Ronsard, r. (18) . . . M 61
Ronsin, imp. (15) . . . R 44
Roquépine, r. (8) . . . B 47, *A, C*
Roquette, r. & cité de la (11) . . . R 86-B 100
Rosa-Bonheur, r. (15) . . R 43
Rosenwald, r. (15) . . . Y 31
Roses, r. des (18) . . . M 69
Rosière, r. de la (15) . . R 24-29
Rosiers, r. des (4) . . . R 76, *F*
Rossini, r. (9) . . . B 62, *C*
Rothschild, imp. (18) . . M 45
Rotrou, r. (6) . . . R 63, *D*
Rottembourg, r. (12) . . Y 100-105
Roubaix, pl. de (19) . . M 67, *E*
Roubo, r. (11) . . . R 97
Rouelle, r. (15) . . . R 22-28
Rouen, r. de (19) . . . M 80
Rouet, imp. du (14) . . . Y 47
Rougemont, r. & cité (9) . B 68, *E*
Rouget-de-Lisle, r. (1) . . B 54, *C*
Roule, r. du (1) . . . B 65-70, *F*
Roule, sq. du (8) . . . B 31-32, *A*
Roussel, r. (17) . . . M 27-32, *A*
Rousselet, r. (7) . . . R 48
Roussin, imp. (15) . . . R 34
Routy-Philippe, imp. (20) . B 99-104
Rouvet, r. (19) . . . M 84-89
Roux, imp. (17) . . . M 26-27
Roy, r. (8) . . . B 47, *A*
Royal, pont . . . B 55-60, *D*
Royale, r. (8) . . . B 49-53, *C*
Royer-Collard, r. & imp. (5) R 63, *G*
Rubens, r. (13) . . . Y 66
Rude, r. (16) . . . B 27, *A*
Rudel, pass. (13) . . . Y 72
Ruelle, cité (18) . . . M 70
Ruffin, imp. (8) . . . B 38, *A*
Ruhmkorff, r. (17) . . . M 16
Ruisseau, r. & imp. du (18) M 53-54
Rungis, r. & pl. de (13) . Y 64
Ruty, r. (12) . . . R 108
Ruysdaël, av. (8) . . . B 41, *A*

Sablière, r. de la (14) . . Y 41-47
Sablonnière, r. de la (15) . R 34
Sablons, r. des (16) . . . B 19-24
Sabot, r. du (6) . . . R 57, *D*
Sacré-Cœur, basilique du . M 55
Sadi-Carnot, villa (19) . . M 97
Sahel, r. du (12) . . . R 109-114
Saïd, villa (16) . . . B 17
Saïda, r. de (15) . . . Y 21
Saïgon, r. de (16) . . . B 27, *A*
Saillard, r. (14) . . . Y 46-47
Saint-Alphonse, imp. (14) . Y 48
Saint-Amand, r. (15) . . . Y 31
Saint-Ambroise, r. & imp. (11) . . . B 90-95
Saint-André-des-Arts, r. & pl. (6) . . . R 62, *G*
Saint-Ange, pass. & imp. (17) . . . M 43
Saint-Antoine, cour (12) . R 98
Saint-Antoine, pass. (11) . R 87
Saint-Antoine, r. (4) . R 76-82, *F, G*
Saint-Augustin . . . B 47, *A, C*
Saint-Augustin, r. (2) . . B 58-63, *C*
Saint-Benoît, r. (6) . . . R 56, *D*
Saint-Bernard, quai & port (5) . . . R 78, *G*
Saint-Bernard, r. & pass. (11) R 92
Saint-Blaise, pl. (20) . . B 110

Saint-Blaise, r. (20) . B 110-R 111
Saint-Bon, r. (4) . . R 66-71, *F*
Saint-Bruno, r. (18) . . M 65-66
Saint-Charles, cour (12) . R 98
Saint-Charles, pass. (17) . M 41
Saint-Charles, pl. & imp. (15) . . . . . R 23
Saint-Charles, r.-point (15) . R 19
Saint-Charles, r. (15) . R 27-Y 10
Saint-Chaumont, cité (19) . B 87
Saint-Claude, r. & imp. (3) . B 85, *F*
Saint-Cloud, porte de (16) . Y 1
Saint-Denis, bd. : even nos. (10) ; nos. 1-9 (3) ; odd nos. above (2) . . . . B 73, *E*
Saint-Denis, imp. (2) . . . B 69, *F*
Saint-Denis, porte . . . . B 73, *E*
Saint-Denis, r. : nos. 1-133, 2-104 (1) ; above (2) B 70-73, *F, E*
Saint-Didier, r. (16) . . . B 24, *B*
Saint-Dominique, r. (7) R 31-B 50, *B, D*
Saint-Eleuthère, r. (18) . . M 55-56
Saint-Eloi, cour (12) . . . R 98
Saint-Esprit, cour du (11) . R 87-92
Saint-Etienne-du-Mont . . R 68, *G*
Saint-Etienne-du-Mont, r. (5) . . . . . R 68, *G*
Saint-Eustache . . . . . B 69, *F*
Saint-Eustache, imp. (1) . B 69, *F*
Saint-Fargeau, parc (20) B 107-112
Saint-Fargeau, r. (20) . B 108-112
Saint-Ferdinand, pl. (17) . B 21
Saint-Ferdinand, r. (17) B 21-26, *A*
Saint-Fiacre, r. (2) . . . B 68, *E*
Saint-Florentin, r. : odd nos. (8) ; even nos. (1) . . B 54, *C*
Saint-François, imp. (18) . M 53-58
Saint-Georges, r. & pl. (9) B 61-62, *C*
Saint-Germain, bd. : nos. 1-73, 2-100 (5) ; 75-175, 102-186 (6) ; above (7) B 50-R 73, *D, G*
Saint-Germain-des-Prés . R 57, *D*
Saint-Germain-des-Prés, pl. (6) . . . . . R 57, *D*
Saint-Germain-l'Auxerrois . B 65, *F*
Saint-Germain-l'Auxerrois, r. (1) . . . . . R 66, *F*
Saint-Gervais, pl. (4) . . . R 71, *F*
Saint-Gervais-Saint-Protais . R 71, *F*
Saint-Gilles, r. (3) . . . . R 81, *F*
Saint-Gothard, r. du (14) . Y 52
Saint-Guillaume, r. (7) . R 51-52, *D*
Saint-Hippolyte, pass. (13) . Y 72
Saint-Hippolyte, r. (13) . . Y 61
Saint-Honoré, r. : nos. 1-271, 2-404 (1) ; above (8) B 53-70, *C, D, F*
Saint-Hyacinthe, r. (1) . . . B 59, *C*
Saint-Irénée, imp. (11) . . B 90
Saint-Jacques, bd. & pl. (14) Y 51-56
Saint-Jacques, cour (11) . R 87, *G*
Saint-Jacques, r. (5) . . R 67-65, *G*
Saint-Jacques, sq. & tour . R 66, *F*
Saint-Jacques, villa (14) . Y 51
Saint-Jean, r. (17) . . . . M 45
Saint-Jérôme, r. (18) . . . M 65
Saint-Joseph, cour (11) . . R 87, *G*
Saint-Joseph, r. (2) . . . . B 68, *E*
Saint-Joseph, villa (17) . . B 21
Saint-Jules, pass. (18) . . . M 48
Saint-Julien-le-Pauvre . . . R 67, *G*
Saint-Julien-le-Pauvre, r. (5) R 67, *G*
Saint-Lambert, r. (15) . . Y 20
Saint-Laurent, r. & sq. (10) B 77, *E*
Saint-Lazare, gare . . . . B 52, *C*
Saint-Lazare, r. : nos. 1-109, 2-106 (9) ; above (8) . B 52-61, *C*
Saint-Louis, cour (11) . . . R 87, *G*
Saint-Louis, pont . . . . R 72, *G*
Saint-Louis-en-l'Ile, r. (4) R 72-77, *G*
Saint-Luc, r. (18) . . . . M 65-66
Saint-Mandé, av. de (12) . R 103-114
Saint-Mandé, porte de (12) . R 114
Saint-Marc, r. (2) . . . . B 63, *C*
Saint-Marcel, bd. : odd nos. (13), even nos. (5) . . . Y 65-R 80
Saint-Martin, bd. : odd nos. (3), even nos. (10) . . B 73-78, *E*
Saint-Martin, cité (10) . . B 77
Saint-Martin, porte . . . B 73, *E*
Saint-Martin, r. : nos. 1-143, 2-152 (4) ; above (3) B 73-R 66, *F, E*
Saint-Mathieu, r. (18) . . M 65
Saint-Maur, cour (10) . . B 87
Saint-Maur, pass. (11) . . B 94
Saint-Maur, r. : nos. 1-175, 2-176 (11) ; above (10) . B 87-95
Saint-Médard, r. (5) . . R 69-74, *G*
Saint-Merri . . . . . B 75, *F*
Saint-Merri, r. (4) . . . B 75, *F*
Saint-Michel, bd. : odd nos. (5), even nos. (6) . R 64-67, *G, D*
Saint-Michel, cité (11) . . . R 97
Saint-Michel, pass. (17) . M 45
Saint-Michel, pl. : odd nos. (5), even nos. (6) . . . . R 67, *G*
Saint-Michel, quai & pont (5) . . . . . R 67, *G*
Saint-Michel, villa (18) . . M 45
Saint-Nicolas, cour (11) . R 97
Saint-Nicolas, r. (12) . . R 87
Saint-Ouen, av. de : odd nos. (17), even nos. (18) . M 43-45
Saint-Ouen, imp. (17) . . M 44
Saint-Ouen, porte de . . . M 43
Saint-Paul, r. (4) . . . . R 77, *G*
Saint-Paul, imp. (20) . . . R 106
Saint-Paul, pass. (4) . . . R 76-77
Saint-Paul-Saint-Louis . . R 76, *F*
Saint-Philibert, av. de (16) . R 16
Saint-Philippe, r. (2) . . B 68-73, *E*
Saint-Philippe-du-Roule, pass. (8) . . . . . B 42, *A*
Saint-Philippe-du-Roule, r. (8) . . . . . B 37, *A*

Saint-Pierre, imp. (20) . . R 106
Saint-Pierre, pl. & sq. (18). M 56-61
Saint-Pierre-Amelot, pass. (11) . . . . . B 85-90, *F*
Saint-Placide, r. (6) . . . . R 53, *D*
Saint-Quentin, r. de (10) M 67-B 71, *E*
Saint-Roch . . . . . B 59, *C*
Saint-Roch, r. & pass. (1) . B 59, *C*
Saint-Romain, r. (6) . . . R 48, *D*
Saint-Rustique, r. (18) . . M 55
Saint-Sabin, pass. (11) . . R 86
Saint-Sabin, r. (11) . . . R 81-86, *F*
Saint-Sauveur, r. (2) . . . B 69, *F*
Saint-Sébastien, r., pass., & imp. (11) . . . . . B 85-90, *F*
Saint-Sénoch, r. de (17) . M 21
Saint-Séverin . . . . . R 67, *G*
Saint-Séverin, r. : nos. 1-21, 2-42 (5) ; above (6) . . R 67, *G*
Saint-Simon, r. (7) . . . . R 51, *D*
Saint-Spire, r. (2) . . . . B 73, *E*
Saint-Sulpice . . . . . R 57, *D*
Saint-Sulpice, r. & pl. (6) R 57-62, *D*
Saint-Thomas-d'Aquin, pl. (7) . . . . . R 51, *D*
Saint-Victor, r. (5) . . . . R 73, *G*
Saint-Vincent, imp. (19) . B 96
Saint-Vincent, r. (18) . . M 55
Saint-Vincent-de-Paul . . B 71, *E*
Saint-Vincent-de-Paul, r. (10) . . . . . M 66-67, *E*
Saint-Yves, r. (14) . . . . Y 53
Sainte-Anastase, r. (3) . B 80-85, *F*
Sainte-Anne, pass. (2) . . B 58, *C*
Sainte-Anne, r. : nos. 1-47, 2-38 (1) ; above (2) . B 58-59, *C*
Sainte-Anne-Popincourt, r. (11) . . . . . R 81-86
Sainte-Apolline, r. : nos. 1-11, 2-8 (3) ; above (2) . B 73, *E*
Sainte-Avoye, imp. (3) . . B 80, *F*
Sainte-Avoye, pass. (3) . . B 75, *F*
Sainte-Beuve, r. (6) . . . R 54-59, *D*
Sainte-Catherine, imp. (20) B 104
Sainte-Cécile, r. (9) . . . B 67, *E*
Sainte-Chapelle, la . . . . R 66, *F*
Sainte-Claire-Deville, r. (12) R 99
Sainte-Clotilde . . . . . R 46, *D*, *B*
Sainte-Clotilde, sq. (7) . B 50, *D*, *B*
Sainte-Croix-de-la-Bretonnerie, r. & sq. (4) . . R 71, *F*
Sainte-Elisabeth, r. (3) . . B 79, *F*
Sainte-Eugénie, av. (15) . Y 26
Sainte-Euphrasie, r. (18) . M 59
Sainte-Félicité, imp. (15) . R 40
Sainte-Foy, r. & pass. (2) B 68-73, *E*
Sainte-Geneviève, pl. (5) . R 68, *G*
Sainte-Isaure, r. (18) . . M 59
Sainte-Julie, villa (12) . . Y 95
Sainte-Léonie, imp. (14) . Y 41
Sainte-Lucie, r. (15) . . . R 24
Sainte-Marthe, r. & imp. (10) B 87
Sainte-Monique, imp. (18) . M 48
Sainte-Opportune, r. (1) . B 70, *F*
Sainte-Thérèse, cité (17) . M 40
Saintonge, r. de (3) . . . B 80-84, *F*
Saints-Pères, port des (6 & 7) R 56, *D*
Saints-Pères, r. des : odd nos. (6), even nos. (7) R 52-56, *D*
Saints-Simoniens, pass. des (20) . . . . . B 103
Salarnier, pass. (11) . . . R 86
Salneuve, r. (17) . . . . M 36
Salomon-de-Caus, r. (3) . B 74, *F*
Salpêtrière, r. de la (13) . Y 76
Sambre, quai de la (19) . M 89
Sambre-et-Meuse, r. de (10) B 82-87
Samson, r. (13) . . . . . Y 67
Sandrié, pass. (9) . . . B 53-58, *C*
Santé, r. de la : odd nos. (13), even nos. (14) . . Y 55-56
Santé, imp. de la (13) . . Y 55-60
Santerre, r. (12) . . . . R 109
Santeuil, r. (5) . . . . R 75
Sanzel, cité (19) . . . . M 80
Saône, r. de la (14) . . . Y 47-52
Sarah-Bernhardt, th. . . . R 66, *F*
Sarrette, r. (14) . . . . Y 48-53
Satan, imp. (20) . . . . R 106
Sauffroy, r. (17) . . . . M 39
Saules, r. des (18) . . . M 54-55
Saulnier, r. (9) . . . . B 67, *E*
Saumon, imp. (20) . . . . B 99
Saussaies, r. & pl. des (8) . B 48, *A*
Saussier-Leroy, r. (17) . . M 22-27
Saussure, r. (17) . . . M 30-41
Sauvage, r. (13) . . . Y 75-R 85
Sauvageot, r. (14) . . . Y 40
Sauval, r. (1) . . . . B 65, *F*
Savart, pass. (20) . . . R 106
Savies, r. de (20) . . . B 98-103
Savoie, r. de (6) . . . R 61-62, *F*
Savorgnan-de-Brazza, r. (7) R 32-36, *B*
Saxe, av. de : odd nos. & nos. 2-48 (7) ; even nos. above (15) . . . . . R 38-43
Saxe, villa de (7) . . . . R 43
Say, r. (9) . . . . . M 56
Scala, th. de la . . . . B 73, *E*
Sceaux-Médicis, gare de R 63, *D*, *G*
Scheffer, r. & villa (16) . B 20-25
Schœlcher, r. (14) . . . Y 50-51
Schomberg, r. (4) . . . R 78-83, *G*
Schomer, r. (14) . . . . Y 40-41
Schutzenberger, r. (15) . . R 22
Scipion, r. (5) . . . . . Y 65
Scipion, sq. (5) . . . . R 75
Scribe, r. (9) . . . . B 57-58, *C*
Sébastien-Mercier, r. (15) . R 19
Sébastopol, bd. de : nos. 1-65 (1) ; odd nos. above (2) ; nos. 2-40 (4) ; even nos. above (3) . . . B 70-73, *F*, *E*
Secrétan, av. (19) . . . . M 82
Sedaine, r. & cour (11) . . R 86-91
Sédillot, r. (7) . . . . . B 35, *B*

Séguier, r. (6) . . . R 61-62, *G*
Ségur, av. de : nos. 1-63 & 2-8 (7) ; above (15) . . R 38-42
Ségur, villa de (7) . . . R 42
Seine, quai de la (19) . . M 76-85
Seine, r. de (6) . . . R 56-62, *D*
Sellèque, cité (19) . . . M 82
Sénat, palais du . . . R 63, *D*
Sénégal, r. du (20) . . . B 93
Sentier, r. du (2) . . . B 68, *E*
Sergent-Bauchat, r. du (12) . R 99-103
Sergent-Hoff, r. du (17) . M 21
Serpente, r. (6) . . . R 62, *G*
Serret, r. (15) . . . R 29-30
Sérurier, bd. (19) . . M 94-B 111
Servan, r. (11) . . . B 94-95
Servandoni, r. (6) . . R 57-58, *D*
Severo, r. (14) . . . Y 46
Seveste, r. (18) . . . M 61
Sévigné, r. de : nos. 1-21 & 2-34 (4) ; above (3) . . R 76, *F*
Sèvres, porte de (15) . . Y 11
Sèvres, r. de : nos. 1-143 & 2-8 (6) ; 14-98 (7) ; above (15) . . . . R 43-52, *D*
Sextius-Michel, r. (15) . . R 22
Sèze, r. de : nos. 1-11 & 2-18 (9) ; above (8) . . B 53, *C*
Sfax, r. de (16) . . . B 23
Siam, r. de (16) . . . B 15-20
Sibour, r. (10) . . . B 77, *E*
Sibuet, r. & pass. (12) . . R 109
Sidi-Brahim, r. (12) . . R 110
Sigaud, pass. (13) . . Y 62
Silvestre de Sacy, av. (7) . R 31
Simart, r. (18) . . . M 59-60
Simon, imp. (13) . . . Y 68
Simon-Dereure, r. (18) . . M 50-55
Simonet, pass. (13) . . Y 67
Simon-le-Franc, r. (4) . . B 75, *F*
Simplon, r. du (18) . . M 59-64
Singer, r. & pass. (16) . . R 11-16
Singes, pass. des (4) . . R 76, *F*
Sivel, r. (14) . . . Y 46
Smala, r. de la (15) . . . R 27
Social, mus. . . . R 46, *B*
Sœur-Rosalie, av. (13) . . Y 66-67
Soissons, r. de (19) . . M 81
Soleil, r. du (20) . . . B 102
Soleillet, r. (20) . . . B 104
Solférino, port de (7) . B 50-55, *D*
Solférino, r. & pont de (7) . B 55, *D*
Solidarité, r. de la (19) . . M 91-96
Solitaires, r. des (19) . . B 96-102
Sommeiller, villa (16) . . Y 1-4
Sommet-des-Alpes, r. du (15) . . . . . Y 32
Sontay, r. de (16) . . . B 23
Sophie, imp. (16) . . . R 12
Sophie-Germain, r. (14) . . Y 52
Sorbier, r. (20) . . . B 98-104
Sorbonne, la . . . R 63-68, *G*
Sorbonne, pl. de la (5) . . R 63, *G*
Sorbonne, r. de la (5) . R 63-68, *G*
Sorbonne, sq. de la (5) . . R 67, *G*
Souchier, villa (16) . . . B 20
Soufflot, r. (5) . . . R 63-68, *G*
Souhaits, imp. des (20) . R 106-107
Soult, bd. (12) . . . Y 105-R 113
Soupirs, pass. des (20) . . B 103
Source, r. de la (16) . . R 7-12
Sourdis, ruelle (3) . . . B 80, *F*
Souzy, cité (11) . . . R 97
Spinoza, r. (11) . . . B 99
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Square, av. du (16) . . . R 7
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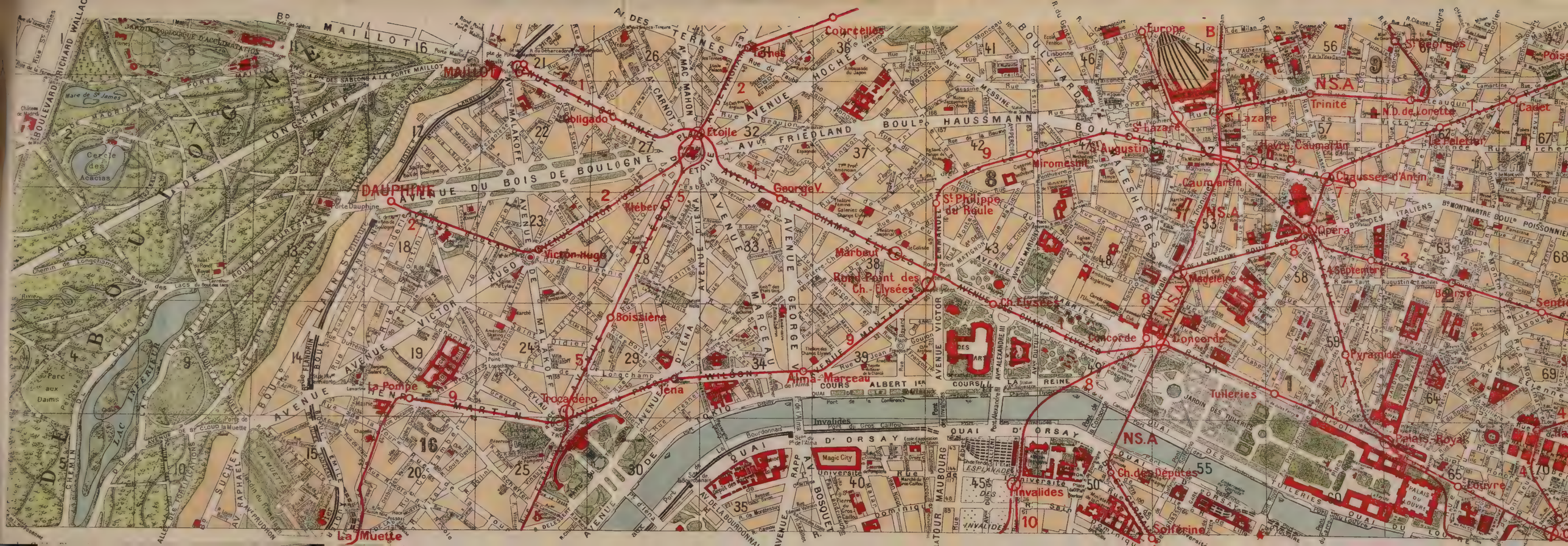
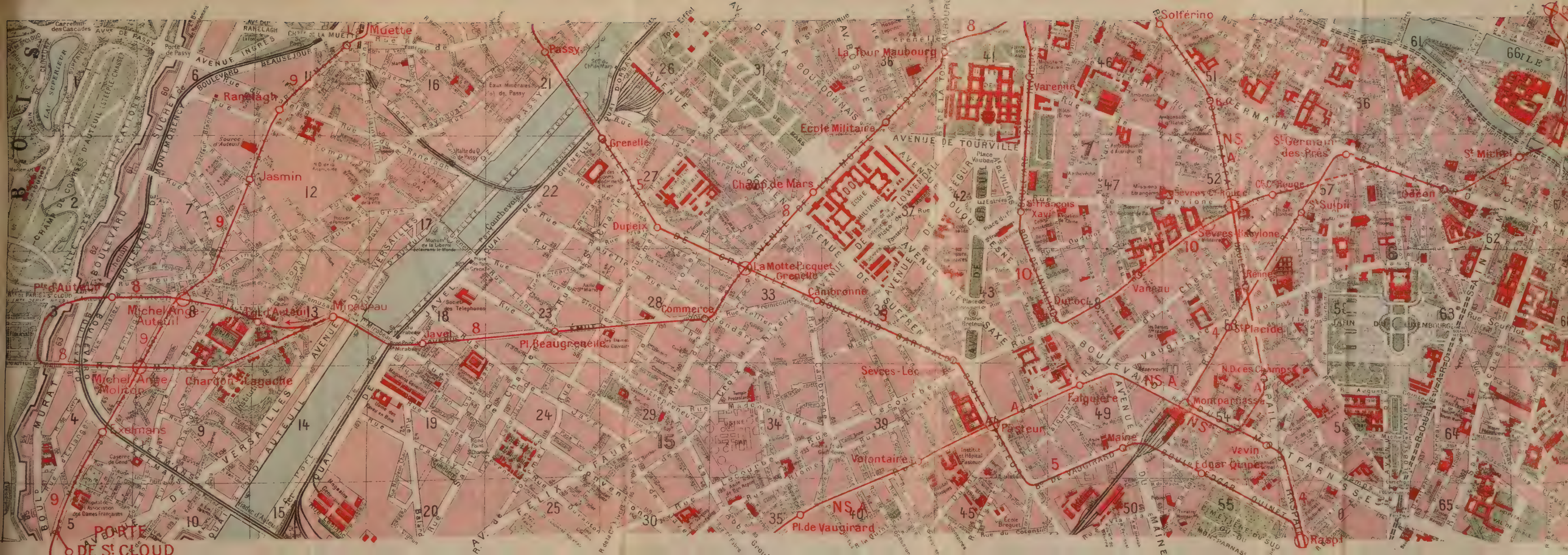
0 100 200 300 400 500 1000 M.
ABRÉVIATIONS
A.Av^e = Avenue, B^d Boul^d = Boulevard, Q. = Quai, Pl. = Place, R. = Rue, P. Pas. = Passage, I. Imp. = Impasse, C^é = Cité, C^r = Cour, M^ie = Mairie, Eg. = Eglise, Ch^le = Chapelle, M^ché = Marché, Th. = Théâtre, P^t = Pont, Sq. = Square, St^e = Statue, M^t = Monument, F^ne = Fontaine, Carr^r = Carrefour, P^te = Porte, Cim^re = Cimetière, St^on = Station, R^te = Route, Ch^in = Chemin, Nat^le = Nationale, Dép^le = Départementale.
LEVALLOIS - PERRET
LEVALLOIS
CHAMPERRET
NEUILLY
SABLONVILLE
COURCELLES
Garage de Clichy
Cimetière Batignolles
Pte de Clichy
Pte de Champerret
Pont de Neuilly
Marcadet - Balagny
Brochant
La Fourche
Pereire
Wagram
Malesherbes
Monceau
Courcelles
Rome
Liège
Europe
Clichy
Blanche
Abbesses
Lamarck
Caulaincourt
Ornano
Jules Joffrin
Simplon
Ouest
Nord
Est
Lyon
Orléans
Auteuil
Versailles
Invalides
Bd de Lorraine
Bd de Courcelles
Bd de Clichy
Bd de Rochechouart
Bd de Ney
Bd de Bessières
Bd de Villiers
Bd de Levallois
Bd de Neuilly
Bd de Sébastopol
Bd de Strasbourg
Bd de Magenta
Bd de la Chapelle
Bd de la Villette
Bd de Belleville
Bd de Ménilmontant
Bd Voltaire
Bd Richard Lenoir
Bd Beaumarchais
Bd Bourdon
Bd de la Saussaye

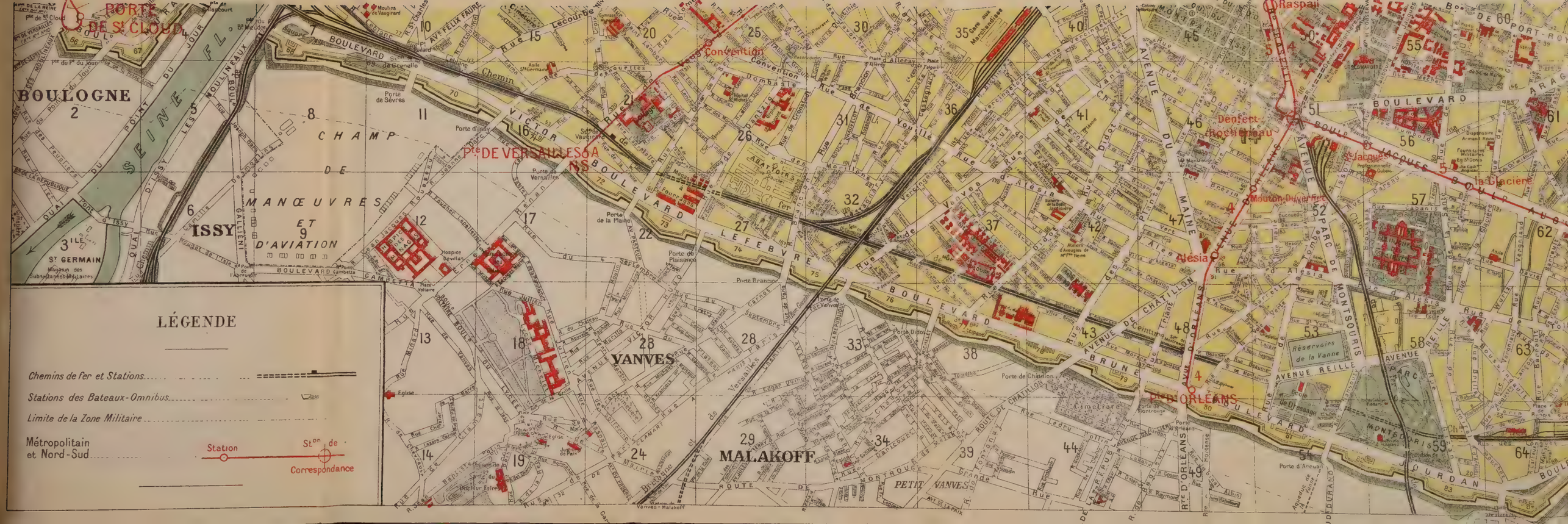
PANTIN
LE PRÉ ST GERVAIS
LES LILAS
PETIT PANTIN
AVENUE JEAN JAURES
BOULEVARD MACDONALD
BOULEVARD DE LA CHAPELLE
BOULEVARD NEY
QUAI DE L'OURCQ
Gare aux Marchandises
Poissonniers
Marcadet
Château-Rouge
Barbès-Rochechouart
Auberviliers
La Chapelle
La Villette
Jean-Jaurès
Louis-Blanc
Bolivar
Buttes-Chaumont
Danube
Pré-St-Gervais
Gare du Nord
Pte de Flandre
Riquet
Crimée
7 bis
7
2
4
5
0
500
1/2 Mile
1000 Mètres

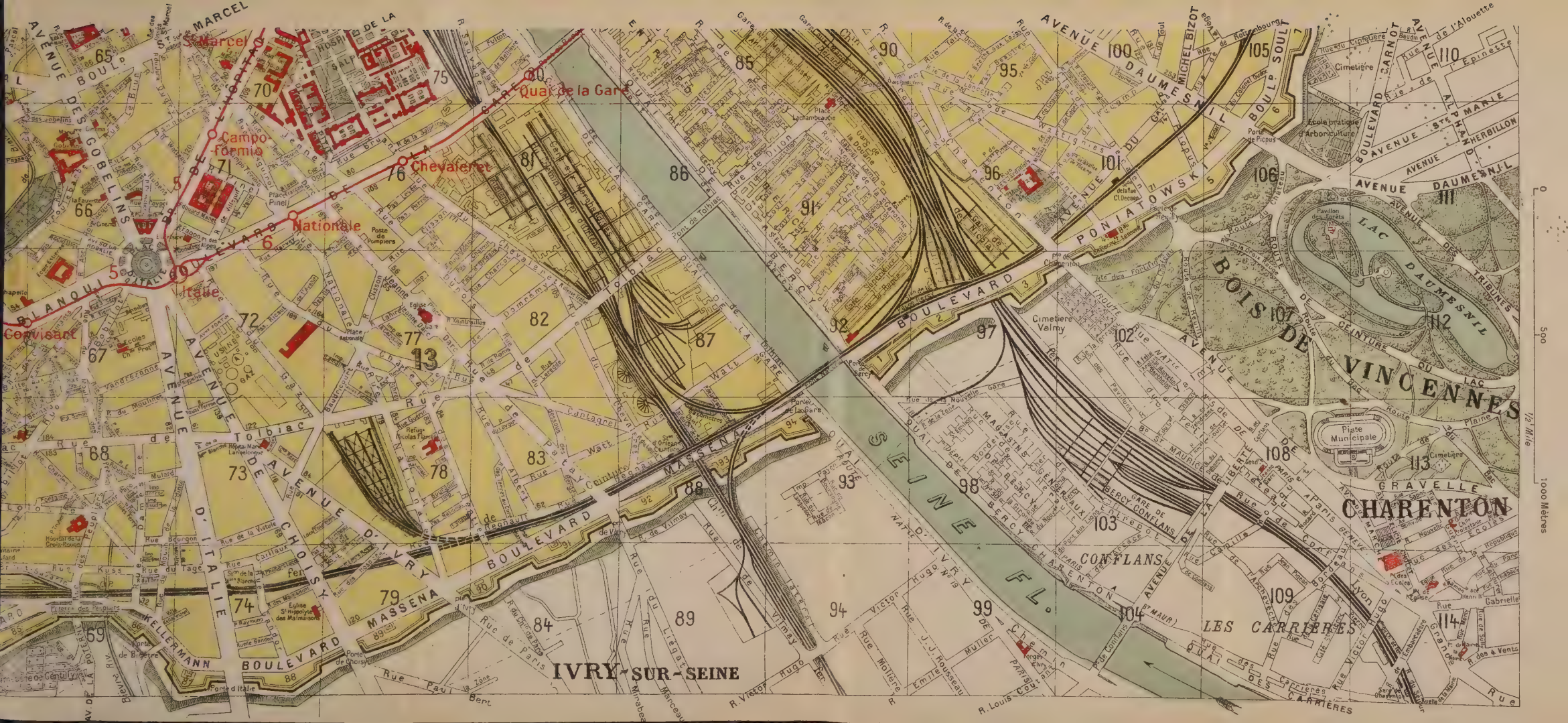

Courcelles
Europe
St Georges
N.S.A
Trinité
N.D. de Lorette
Cadet
Le Peletier
Chaussée d'Antin
Caumartin
St Lazare
St Augustin
Miromesnil
St Philippe du Roule
Opéra
Havre Caumartin
Obligado
Etoile
DAUPHINE
Victor-Hugo
Kléber
George V.
Marbeuf
Rond Point des Ch. Elysées
Boissière
Ch. Elysées
Concorde
Madeleine
4 Septembre
Bourse
Sentier
Pyramides
Tuileries
Palais Royal
Louvre
Alma Marceau
Trocadéro
La Pompe
Invalides
Ch. des Députés
Solférino
La Muette
Magic City
Bd MAILLOT
AVENUE DU BOIS DE BOULOGNE
AVENUE FRIEDLAND
BOUL. HAUSSMANN
AVENUE VICTOR HUGO
AVENUE KLEBER
AVENUE GEORGE V
AVENUE MARCEAU
AVENUE D'IENA
CHAMPS ELYSEES
AVENUE MONTAIGNE
AVENUE MONTAIGNE
AVENUE VICTOR
COURS ALBERT 1er
COURS LA REINE
QUAI D'ORSAY
AVENUE HENRI MARTIN
AVENUE RAPHAEL
AVENUE MALAKOFF
AVENUE DE MAC MAHON
AVENUE DES TERNES
AVENUE DE LA GRANDE ARMEE
AVENUE DE TOKIO
AVENUE DE LA BOURDONNAIS
AVENUE DU PRESIDENT WILSON
AVENUE DE MARIGNAN
AVENUE MATIGNON
AVENUE DE MARIGNY
AVENUE DE LA MOTTE PICQUET
AVENUE DE SUFFREN
AVENUE DE LA BOURDONNAIS
AVENUE DE LA BOURDONNAIS
AVENUE DE LA BOURDONNAIS

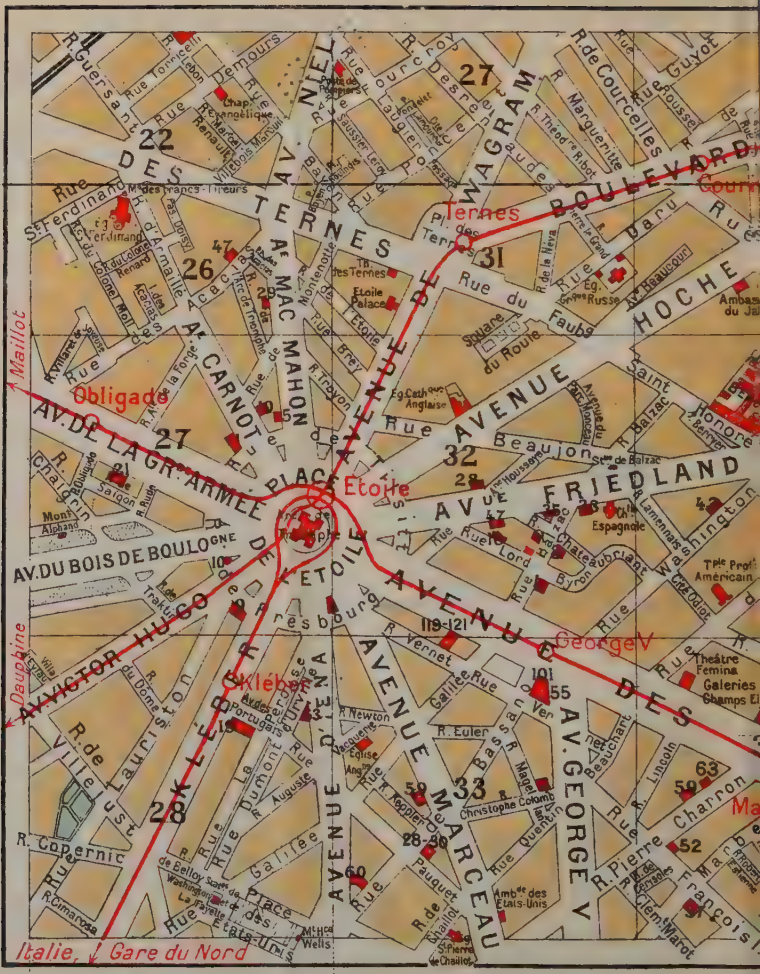
Gare du Nord
Château Landon
Gare de l'Est
Château d'Eau
Lancry
St Denis
République
Temple
Arts et Métiers
St Maur
Oberkampf
Parmentier
Richard Lenoir
Belleville
Corbat
Couronnes
Ménilmontant
Père-Lachaise
Cimetière de l'Est
Pré St Gervais
Battes-Chaumont
Pl. des Fêtes
Navette
Rue des Lilas
R. St Fargeau
R. Pelleport
Gambetta
Marie Nadaud
BAGNOLET
Hospice Debrousse
Boulevard de la Villette
Boulevard de Belleville
Boulevard de Ménilmontant
Boulevard de Charonne
Boulevard Richard Lenoir
Boulevard du Temple
Boulevard St Martin
Boulevard de Strasbourg
Boulevard de Sébastopol
Boulevard de Magenta
Boulevard de la Chapelle
Boulevard de Rochechouart
Boulevard de Clichy
Boulevard de Bonne Nouvelle
Boulevard de Sébastopol
Boulevard de Bonne Nouvelle
Boulevard de Clichy
Boulevard de Rochechouart
Boulevard de la Chapelle
Boulevard de Magenta
Boulevard de Strasbourg
Boulevard St Martin
Boulevard du Temple
Boulevard Richard Lenoir
Boulevard de Charonne
Boulevard de Ménilmontant
Boulevard de Belleville
Boulevard de la Villette
Avenue Parmentier
Avenue de la République
Avenue Gambetta
Avenue Mortier
Avenue Pasteur
Avenue du Centenaire
Rue de Paris
Rue de Romainville
Rue de Bagnolet
Rue de Vincennes
Rue de Ménilmontant
Rue de Belleville
Rue de la Mare
Rue Oberkampf
Rue Jean Jaurès
Rue Julia Farny
Rue Camille Doucet
Rue Riblette
Rue Pelleport
Rue St Fargeau
Rue de la Dhuis
Rue Compoint
Rue Gambetta
Rue Mortier
Rue Davout
Rue Julia Farny


Muette
Passy
La Tour Maubourg
Solférino
Ranelagh
Jasmin
Grenelle
Ecole Militaire
Varenne
St Germain des Prés
St Michel
Champ de Mars
Dupleix
La Motte-Picquet Grenelle
Sèvres-Babylone
Sulpice
Pte d'Auteuil
Michel-Ange-Auteuil
Mirabeau
Cambronne
Vaneau
Rennes
Duroc
Commerce
Javel
Pl. Beaugrenelle
St Placide
Michel-Ange-Molitor
Chardon-Lagache
Sèvres-Lec
Falguière
Montparnasse
Exelmans
Pasteur
Maine
Volontaire
Vavin
Edgar Quinet
Pl. de Vaugirard
Raspail
PORTE DE St CLOUD

Hôtel de Ville
St Paul
Bastille
Bréguet Sabin
Philippe Auguste
Bagnolet
Avron
MONTREUIL
Arsenal
Nation
VINCENNES
Reuilly
Gare de Lyon
St Mandé
Gare d'Orléans
Bel Air
Daumesnil
Charenton
St Marcel
S. MANDÉ
AVENUE DE PARIS
AVENUE VICTOR HUGO
COURS DE VINCENNES
BOULEVARD DIDEROT
AVENUE DAUMESNIL
BOULEVARD DAVOUT
BOULEVARD BEAUMARCHAIS
AVENUE PHILIPPE-AUGUSTE
BOULEVARD VOLTAIRE
QUAI DE LA RAPÉE
QUAI DE BERCY
BOULEVARD DE PICPUS
AVENUE DU BEL-AIR
AVENUE DE SAINT MANDÉ
BOULEVARD DE CHARONNE
BOULEVARD DE CHARENTON
AVENUE DU CENTENAIRE
Porte de Vincennes
Porte de St Mandé
Hospice Rousseau
Cimetière de Picpus
Hôpital Rothschild
Ecole Protestante libre (Filles)
Station de Reuilly
Asile de Vincennes
Asile Boissière
Ecole Boulle
Ecole Diderot
Ecole Turgot
Ecole Voltaire
Ecole Rollin
Ecole Ledru Rollin
Ecole Beaumarchais
Ecole Sabin
Ecole Lacépède
Ecole Buffon
Ecole Daubenton
Ecole Nicolas Flamel
Ecole Michelet
Ecole Lasson
Ecole Rue de Reuilly
Ecole Rue de Picpus
Ecole Rue de Charonne
Ecole Rue de Lagny
Ecole Rue de Montreuil
Ecole Rue de Fontarabie
Ecole Rue de Rambouillet
Ecole Rue de Wattignies
Ecole Rue de Rottembourg
Ecole Rue de Bercy
Ecole Rue de Dunkerque
Ecole Rue de Maubeuge
Ecole Rue de Chateau Landon
Ecole Rue de Belzunce
Ecole Rue de Lancry
Ecole Rue de Paradis
Ecole Rue de Hauteville
Ecole Rue de Bellefond
Ecole Rue de Rochechouart
Ecole Rue de Clignancourt
Ecole Rue de Jessaint
Ecole Rue de Tanger
Ecole Rue de Crimée
Ecole Rue de Meaux
Ecole Rue de Pali Kao
Ecole Rue de Tourtille
Ecole Rue de Ménilmontant
Ecole Rue de Belleville
Ecole Rue de Pyrénées
Ecole Rue de Fessart
Ecole Rue de Romainville
Ecole Rue de Bagnolet
Ecole Rue de Montreuil
Ecole Rue de Vincennes
Ecole Rue de Fontenay
Ecole Rue de Nogent
Ecole Rue de Rigny
Ecole Rue de Rigny
Ecole Rue de Rigny


PORTE DE St CLOUD
BOULOGNE
SEINE
ILE St GERMAIN
ISSY
CHAMP DE MANŒUVRES ET D'AVIATION
VANVES
MALAKOFF
PETIT VANVES
Pte de VERSAILLES
Pte d'ORLEANS
Raspail
Denfert-Rochereau
Alésia
Convention
Porte de Sèvres
Porte d'Issy
Porte de Versailles
Porte de la Plaine
Porte de Plaisance
Porte Brancion
Porte de Vanves
Porte Didot
Porte de Châtillon
Porte d'Arcueil
Hospice Bevallès
Hôpital Militaire
Réservoirs de la Vanne
Parc de Montsouris
Cimetière du Sud
Cimetière Montparnasse
Cimetière Montrouge
Cimetière Lecourbe
Cimetière Vaugirard
Cimetière Didot
Cimetière Issy
Boulevard Victor
Boulevard Lefebvre
Boulevard Gambetta
Boulevard Jourdan
Avenue de Châtillon
Avenue Reille
Avenue du Maine
Avenue du Parc de Montsouris
Route de Châtillon
Route de Clamart
Route de la Reine
Quai d'Issy
Quai du Point du Jour
Rue de Vaugirard
Rue de Convention
Rue Didot
Rue Brézin
Rue Raymond Losserand
Rue Gassendi
Rue Boulard
Rue Lecourbe
Rue Olivier Métra
Rue Alain
Rue Hippolyte Maindron
Rue Jules Guesde
Rue Victor Schœlcher
Rue Jean Dolent
Rue Jules Ferry
Rue Jean Moulin
Rue Jules Lefebvre
Rue Jules Verne
Rue Jules Hetzel
Rue Jules Lemaître
Rue Jules Ladoumègue
Rue Jules Renard
Rue Jules Ferrandi
Rue Jules Chaplain
Rue Jules Cloquet
Rue Jules Auffret
Rue Jules Breton
Rue Jules Bourdais
Rue Jules Vallès
Rue Jules Ferry

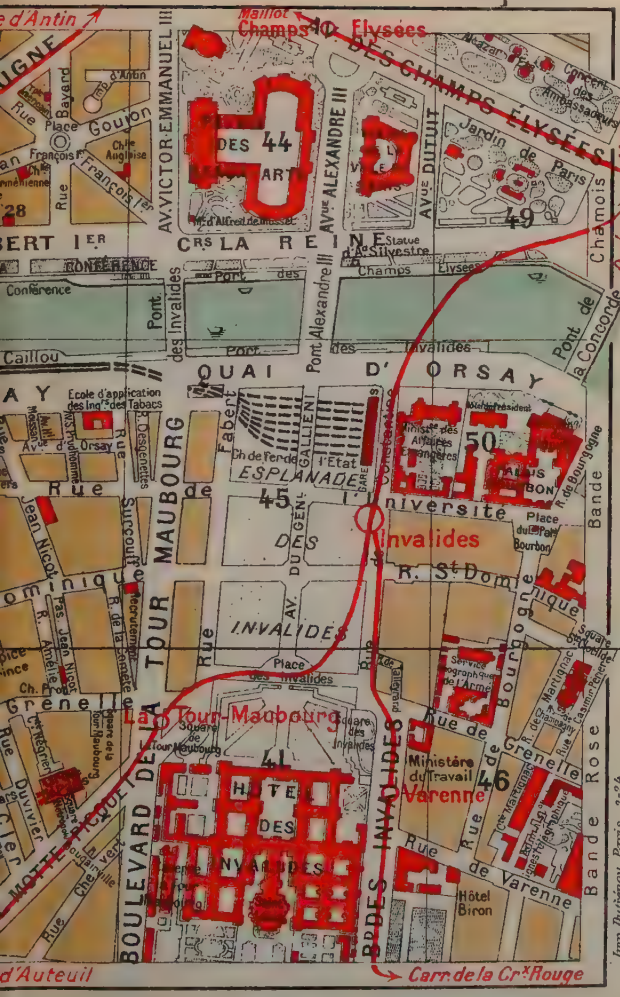

St Marcel
Campo formio
Chevaleret
Nationale
Italie
Corvisart
Quai de la Gare
AVENUE DES GOBELINS
AVENUE D'ITALIE
AVENUE DE CHOISY
AVENUE D'IVRY
BOULEVARD MASSENA
BOULEVARD KELLERMANN
BOULEVARD DE LA GARE
BOULEVARD DE CHARENTON
AVENUE DAUMESNIL
AVENUE PONIATOWSKI
BOULEVARD SOULT
BOULEVARD CARNOT
AVENUE STE MARIE
AVENUE DE TRIBUNES
AVENUE DU LAC
ROUTE DE CEINTURE DU LAC
BOIS DE VINCENNES
LAC DAUMESNIL
SEINE FL.
IVRY-SUR-SEINE
CHARENTON
CONFLANS
LES CARRIÈRES
GRAVELLE
Piste Municipale
Cimetière
Cimetière Valmy
Porte de Picpus
Porte de Bercy
Porte de Charenton
Porte de Choisy
Porte d'Italie
Pont de Tolbiac
Pont de Bercy
Pont de Charenton
Pont National
Pont de Conflans
Pont de Paris
Pont de Lyon
Pont de Bercy-Conflans
Gare de Bercy
Gare de Lyon
Gare de Marchandises
Gare de Triage
Gare de Charenton
Gare de Bercy-Conflans
Hôpital de la Salpêtrière
Hôpital de la Croix-Rouge
Hôpital de Charenton
Hôpital de la Maison Blanche
Église St Hippolyte des Malmaisons
Église Ste Marie
Église St Maur
Église St Pierre
Église St Antoine
Église St Jean
Église St Denis
Église St Vincent
Église St Joseph
Église St Nicolas
Église St Pierre
Église St Paul

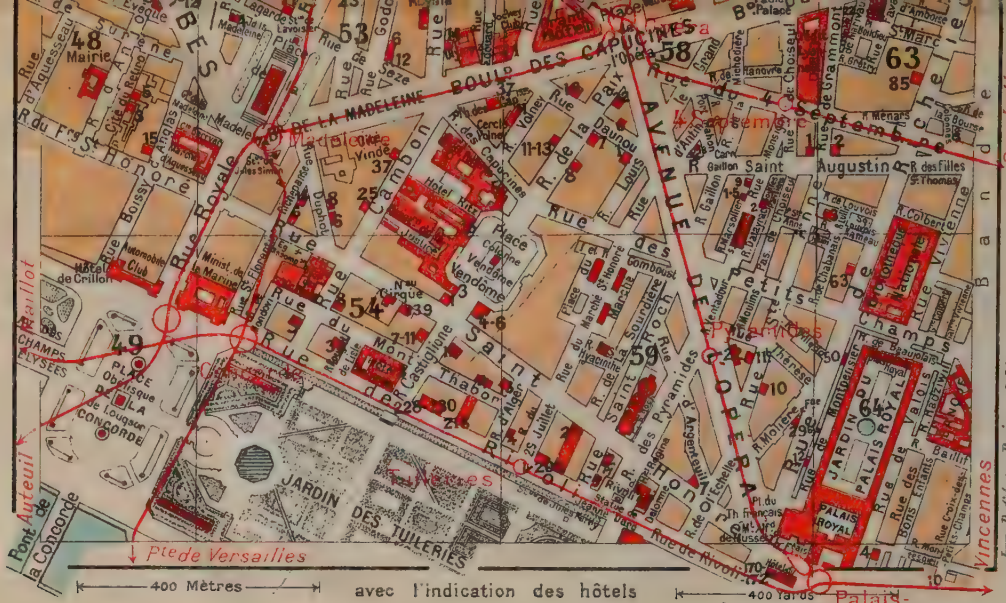


avec l'indication d

Champerret
Villiers
Nation
Monceau
COURCELLES
Pavillon de Chartres
Av. de Ternes
Av. VELASQUEZ
37
Rue Monceau
Bd. de Courcelles
Impasse Ronce
Rue Truffaut
Rue Pelouze
Rue Larribe
42
Rue des Lilas
Rue Violette
Bande
PARC
DE
MONCEAU
Musée Cernuschi
Rue du Rocher
Rue du Gal Naps
Rue de Vezelay
Lycée Fenelon
BOULEVARD MALESHERBES
Rue Murillo
Av. RUYSDAEL
Rue de Lisbonne
R. Rembrandt
Rue de Rome
Rue de Miromesnil
Rue de Surène
Rue de Constantinople
Rue de Lisbonne
Monceau
Rue de Berne
Rue de Vienne
Rue de Londres
Rue de Leningrad
Rue de Moscou
Rue de Russie
Rue de Stockholm
Rue de Copenhague
Rue de Florence
Rue de Naples
Rue de Turin
Rue de Parme
Rue de Madrid
Rue de Constantine
Rue de Prony
Rue de Téheran
Rue de Messine
Rue de Vallombreuse
Rue de Laborde
Rue de Berri
Rue de la Baume
Rue Pierre Charron
Rue Jean Mermoz
Rue Marbeuf
Rue Clément Marot
Rue Quentin Bauchart
Rue Vernet
Rue Washington
Rue Arsène Houssaye
Rue Balzac
Rue Bayard
Rue Lincoln
Rue Boissy d'Anglas
Rue Caumartin
Rue Godot de Mauroy
Rue Duphot
Rue Cambon
Rue Rouget de Lisle
Rue Castiglione
Rue de Rivoli
Rue Royale
Rue Tronchet
Rue Vignon
Rue Scribe
Rue Auber
Rue Halévy
Rue Meyerbeer
Rue Thérèse
Rue Daunou
Rue Caumartin
Rue Neuve des Capucines
Rue de la Paix
Rue Danou
Rue Gluck
Rue Richepanse
Rue de Rohan
Rue de Castiglione
Rue de Rivoli
Rue Saint-Florentin
Rue de la Concorde
Rue Boissy d'Anglas

avec l'indication des hô


Maillot
Champs-Élysées
Vincennes
Opéra
Invalides
La Tour-Maubourg
Varenne
Carr.de la Cr.Rouge
d'Auteuil
Ministère du Travail
Hôtel Biron
Jardin de Paris
Pont des Invalides
Pont Alexandre III
Pont de la Concorde
Quai d'Orsay
Esplanade des Invalides
Rue de la Tour Maubourg
Boulevard des Invalides
Rue de Grenelle
Rue de Varenne
Bande Rose
Bande Noire
Champs Élysées
Av. Victor-Emmanuel III
Av. Alexandre III
Av. Dutuit
Rue Fabert
Rue Jean Nicot
Rue Duvivier
Rue Amélie
Rue Chevert
Rue Oudinot
Rue Pierre Leroux
Rue Bayard
Rue Goujon
Rue François Ier
Rue Caillou
Rue Surcouf
Rue Dominique
Rue Martignac
Rue Malar
Rue Pierre Loti
Rue Rapp
Rue Jean Nicot
Rue Ch. Dupuis
Rue Pierre Leroux
Rue Duvivier
Rue Chevert
Rue Oudinot
Rue Fabert


Rue de Rivoli
Rue Royale
Rue St Honoré
Rue de la Paix
Rue des Capucines
Rue de la Madeleine
Rue Caumartin
Rue de Provence
Rue de la Chaussée d'Antin
Rue Taitbout
Rue Lafayette
Rue Le Peletier
Rue Montmartre
Rue Vivienne
Rue des Petits Champs
Rue de Richelieu
Rue St Augustin
Rue Caumartin
Rue de Clichy
Rue de Boulogne
Rue de Berlin
Rue de Londres
Rue de Rome
Rue de Constantinople
Rue de Vienne
Rue de Naples
Rue de Madrid
Rue de Florence
Rue de Turin
Rue de Lisbonne
Rue de Stockholm
Rue de Moscou
Rue de Copenhague
Rue de Liège
Rue de Bruxelles
Rue de Parme
Rue de Vintimille
Rue de Milan
Rue de Lyon
Rue de Bercy
Rue de Varenne
Rue de Bellechasse
Rue de Grenelle
Rue de Bourgogne
Rue de Babylone
Rue de Sèvres
Rue de Vaugirard
Rue de Rennes
Rue de Commaille
Rue de Fleurus
Rue de Vanves

Coupure C

Pl. Clichy
Pte de la Chapelle
Bande Violette
Liège
Europe
Trinité
N. Dame de Lorette
St. Lazare
St. Augustin
Le Peletier
Chaussée d'Antin
Havre Caumartin
Jean Goujon
Danube
Pte de la Villette
Pte de St Cloud
Champerret
BOULEVARD HAUSSMANN
Square St. Lazare
Square des Batignolles
Temple Protestant
Temple Allemand
Th. Apollo
Th. Michel
Lycée Condorcet
Lycée Fontanes
Lycée Jondot
Lycée Corneille
Caserne de Pompiers
Caserne de la Pépinière
Caserne de Gendarmerie
Caserne de Sapeurs Pompiers
Mairie du 8e
Mairie du 9e
Mairie du 17e
Mairie du 18e
Mairie du 19e
Mairie du 20e
Square Monceau
Square La Bruyère
Square Montholon
Square Vintimille
Square Berlioz
Square Rapp
Square Clichy
Square Lamartine
Square Jouffroy
Square Parmentier
Square Mozart
Square Ch. Dickens
Square Rossini
Square Montsouris
Square Gardes
Square Gaillard
Square Monsigny
Square Vauquelin
Square Lavoisier
Square Ch. Laurent
Square Ch. Floquet
Square Ch. Langlois
Square Ch. Péguy
Square Ch. Pathé
Square Ch. Rapp
Square Ch. Vintimille
Square Ch. Berlioz
Square Ch. Mozart
Square Ch. Dickens
Square Ch. Rossini
Square Ch. Montsouris
Square Ch. Gardes
Square Ch. Gaillard
Square Ch. Monsigny
Square Ch. Vauquelin
Square Ch.

Rue de Babylone
Sèvres-Babylone
Sèvres Croix Rouge
Carrefour de la Croix Rouge
Sulpice
Odéon
Saint-Germain des Prés
Pont de Cignan
Invalides
Vaneau
Rennes
St Placide
Rue du Cherche-Midi
Rue de Rennes
Rue de Vaugirard
Rue de Fleurus
Rue de Médicis
Rue de Tournon
Rue de Condé
Rue de Seine
Rue de Vaugirard
Rue de Rennes
Rue de Fleurus
Rue de Médicis
Rue de Tournon
Rue de Condé
Rue de Seine
Rue de Babylone
Rue de Sèvres
Rue du Cherche-Midi
Rue St Placide
Rue Vaneau
Rue Dupin
Rue de Varenne
Rue de Grenelle
Rue du Bac
Rue de Rennes
Rue de Vaugirard
Rue de Fleurus
Rue de Médicis
Rue de Tournon
Rue de Condé
Rue de Seine
Rue de Babylone
Rue de Sèvres
Rue du Cherche-Midi
Rue St Placide
Rue Vaneau
Rue Dupin
Rue de Varenne
Rue de Grenelle
Rue du Bac
Boulevard Raspail
Boulevard Montparnasse
Boulevard Edgar Quinet
Avenue de l'Observatoire
Avenue du Maine
Avenue de Champs
Rue Auguste Comte
Rue Michelet
Rue Vavin
Rue Delambre
Rue du Départ
Rue de l'Arrivée
Rue Littré
Rue Boissonade
Rue Jules Chaplain
Rue Joseph Bara
Rue Denfert-Rochereau
Rue Le Verrier
Rue de la Chaumière
Rue de la Grande Chaumière
Rue de la Chaise
Rue de Narbonne
Rue de Commaille
Rue de Varenne
Rue de Grenelle
Rue du Bac
Rue de Rennes
Rue de Vaugirard
Rue de Fleurus
Rue de Médicis
Rue de Tournon
Rue de Condé
Rue de Seine
Rue de Babylone
Rue de Sèvres
Rue du Cherche-Midi
Rue St Placide
Rue Vaneau
Rue Dupin
Rue de Varenne
Rue de Grenelle
Rue du Bac
Boulevard Raspail
Boulevard Montparnasse
Boulevard Edgar Quinet
Avenue de l'Observatoire
Avenue du Maine
Avenue de Champs
Rue Auguste Comte
Rue Michelet
Rue Vavin
Rue Delambre
Rue du Départ
Rue de l'Arrivée
Rue Littré
Rue Boissonade
Rue Jules Chaplain
Rue Joseph Bara
Rue Denfert-Rochereau
Rue Le Verrier
Rue de la Chaumière
Rue de la Grande Chaumière
Rue de la Chaise
Rue de Narbonne
Rue de Commaille
JARDIN DU LUXEMBOURG
PALAIS DU LUXEMBOURG
Petit Luxembourg
Jardin de l'Observatoire
Fontaine de l'Observatoire
Fontaine de la Croix Rouge
Fontaine de Mars
Fontaine de Mézières
Fontaine de Vaugirard
Fontaine de Médicis
Fontaine de Tournon
Fontaine de Condé
Fontaine de Seine
Fontaine de Babylone
Fontaine de Sèvres
Fontaine de Cherche-Midi
Fontaine de St Placide
Fontaine de Vaneau
Fontaine de Dupin
Fontaine de Varenne
Fontaine de Grenelle
Fontaine du Bac
Fontaine de Rennes
Fontaine de Vaugirard
Fontaine de Fleurus

Coupure D
Gare St Lazare
Maillot
Pte de la Villette
Pont de la Concorde
Port
QUAI D'ORSAY
JARDIN DES TUILERIES
AVENUE PAUL DEROULEDE
Pont de Solférino
Ch. des Députés
Ambassade d'Allemagne
Ministère de la Guerre
BOULEVARD DE LA
R. St Dominique
Caserne
Solférino
Ministère des Travaux Publics
Mairie
Caserne du Génie
Ambassade de Russie
Ambassade d'Italie
Bac
Pont Royal
SEINE
TUILERIES
Place du Carrousel
Monument de Gambetta
Monument de La Fayette
PALAIS DU LOUVRE
Louvre
Pont du Carrousel
QUAI VOLTAIRE
Ecole des langues Orientales
Pont des Arts
QUAI MALAQUAIS
Ecole des Beaux Arts
Square du Vert Galant
Ecluse
Pont Neuf
Rue Bonaparte
Rue des Beaux-Arts
Rue Visconti
Rue de Seine
Rue de Verneuil
Rue de Grenelle
Rue du Bac
Rue de Lille
Rue de Bellechasse
Rue de Poitiers
Rue de l'Université
Rue des Saints Pères
Rue Jacob
Rue Guénégaud
Rue Dauphine
Rue Vivienne
Rue Montpensier
Rue de Rivoli
Rue de Beaujolais
Rue de Valois
Rue de Richelieu
Rue des Petits Champs
Rue Rameau
Rue Chamois
Rue du Louvre
Rue Vincennes
Rue de la Banque
Rue de la Paix
Rue de la Chaussée d'Antin
Rue de Provence
Rue de Caumartin
Rue de Clichy
Rue de Châteaudun
Rue de Trévise
Rue Lafayette
Rue Le Peletier
Rue Drouot
Rue Richer
Rue Rochechouart
Rue Montmartre
Rue Réaumur
Rue Vivienne
Rue Croix des Petits Champs
Rue Coquillière
Rue Jean-Jacques Rousseau
Rue Thérèse
Rue Molière
Rue de Marengo
Rue de Rohan
Rue de Castiglione
Rue de Mondovi
Rue de Marivaux
Rue de Choiseul
Rue de Gramont
Rue de Louvois
Rue de Richepanse
Rue de Valois
Rue de Montpensier
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Rue Vivienne
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Rue Jean-Jacques Rousseau
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Rue de Marivaux
Rue de Choiseul
Rue de Gramont
Rue de Louvois
Rue de Richepanse
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91
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50
Palais Royal
Théâtre Français
Comédie Française
Opéra Comique
Bibliothèque Nationale
Musée Social
Statue de Jacques Cartier
Statue de Diderot
Statue de Voltaire
Statue de Lamartine
Statue de Jeanne d'Arc
Statue de Colbert
Statue de Molière
Statue de Rabelais
Statue de Montaigne
Statue de Descartes
Statue de Pascal
Statue de Racine
Statue de Corneille
Statue de Victor Hugo
Statue de Napoléon
Statue de Louis XIV
Statue de Louis XV
Statue de Louis XVI
Statue de Louis XVIII
Statue de Charles X
Statue de Louis-Philippe
Statue de Napoléon III
Statue de Thiers
Statue de Gambetta
Statue de Jules Ferry
Statue de Jules Simon
Statue de Jules Grévy
Statue de Jules Favre
Statue de Jules Ferry
Statue de Jules Simon
Statue de Jules Grévy
Statue de Jules Favre

Pte de Clignancourt
Ave TRUDAINE
Ecole Commerciale
Rue Rodier
Rue Turgot
Rue Rochechouart
Rue Pétrelle
Société du Gaz de Paris
Rue Poissonnière
Rue de Maubeuge
Bd de Rochechouart
Bd de la Chapelle
Bd de Denain
Bd de Strasbourg
Bd de Magenta
Rue de la Tour
Rue de Clichy
Rue de Londres
Rue de Milton
Rue de Fénelon
Rue de l'Agent Bailly
Rue de Choron
Rue de Sèbas
Rue de Lamartine
Rue de Châteaudun
Rue de la Fayette
Rue de Provence
Rue de la Tour des Dames
Rue de la Trémoille
Rue de Saussaie
Rue de Trévise
Rue Bleue
Rue Richer
Rue Montmartre
Rue Bergère
Rue Montholon
Rue des Messageries
Rue d'Hauteville
Rue de Paradis
Rue des Petites Ecuries
Rue du Faubg St Denis
Rue du Faubg St Martin
Rue d'Enghien
Rue de Tchiquier
Rue de Bellefond
Rue de Maubeuge
Rue de Baudin
Rue de Belleville
Rue de Rocroy
Rue de Valenciennes
Rue de Belzunce
Rue de Dunkerque
Rue de Mazagran
Rue de Strasbourg
Rue de Metz
Rue de Chabrol
Rue de la Tonnelle
Rue de Lancry
Rue de Bondy
Rue de Lafayette
Rue de Lancry
Rue de Lisbonne
Rue de Madrid
Rue de Vienne
Rue de Constantine
Rue de Berlin
Rue de Stockholm
Rue de Copenhague
Rue de Londres
Rue de Milton
Rue de Fénelon
Rue de l'Agent Bailly
Rue de Choron
Rue de Sèbas
Rue de la Tour des Dames
Rue de la Trémoille
Rue de Saussaie
Rue de Trévise
Rue Bleue
Rue Richer
Rue Montmartre
Rue Bergère
Rue Montholon
Rue des Messageries
Rue d'Hauteville
Rue de Paradis
Rue des Petites Ecuries
Rue du Faubg St Denis
Rue du Faubg St Martin
Rue d'Enghien
Rue de Tchiquier
Rue de Bellefond
Rue de Maubeuge
Rue de Baudin
Rue de Belleville
Rue de Rocroy
Rue de Valenciennes
Rue de Belzunce
Rue de Dunkerque
Rue de Mazagran
Rue de Strasbourg
Rue de Metz
Rue de Chabrol
Rue de la Tonnelle
Rue de Lancry
Rue de Bondy
Rue de Lafayette
Rue de Lancry
Rue de Lisbonne
Rue de Madrid
Rue de Vienne
Rue de Constantine
Rue de Berlin
Rue de Stockholm
Rue de Copenhague
Rue de Londres
Bd de Rochechouart
Bd de la Chapelle
Bd de Denain
Bd de Strasbourg
Bd de Magenta
Bd de Sébastopol
Bd Poissonnière
Bd Montmartre
Bd des Italiens
Bd des Capucines
Bd de la Madeleine
Bd de Bonne Nouvelle
Bd de Sébastopol
Bd de Strasbourg
Bd de Magenta
Bd de Denain
Bd de la Chapelle
Bd de Rochechouart

Pte de la Villette
Danube
Dauphine
Louis-Blanc
Château Landon
Combat
Nation
Rue de La Fayette
Rue de Marseille
Rue du Faubourg St Martin
Rue du Faubourg St Denis
Rue des Vinaigriers
Rue des Récollets
Rue du Terrage
Rue Lucien Varlin
Rue Claude Chamois
Rue Alibert
Rue Bichat
Rue du Temple
Rue de la Grange aux Belles
Rue Juliotte Dodu
Rue des Ecluses St Martin
Rue de la Fontaine au Roi
Rue Taylor
Rue Rivoli
Rue Albouy
Rue Lancry
Rue de la Douane
Rue de Lancry
Rue de Bondy
Rue de Crimée
Rue de Flandre
Rue de Meaux
Rue de Puebla
Rue de Tanger
Rue de Thionville
Rue de Tlemcen
Rue de Tourtille
Rue de Vesoul

Champerret
Pte de Clignancourt
Sentier
Réaumur Sébastopol
Arts et Mét
Le Marais
Les Halles
Maillot
Louvre
Châtelet
Hôtel de V
Pte d'Orléans
St Michel
400 Mètres
avec
Rue d'Abouki
Rue du Mail
Rue d'Argout
Rue Etienne Marcel
Rue Montorgueil
Rue Greneta
Rue Tiquetonne
Rue Mandar
Rue Bachaumont
Rue Beauregard
Rue Mondétour
Rue Rambuteau
Rue Berger
Rue du Pont Neuf
Rue de la Monnaie
Rue de la Ferronnerie
Rue des Innocents
Rue de la Lingerie
Rue de la Cossonnerie
Rue de la Vieille Lanterne
Rue Saint Denis
Rue Saint Martin
Rue de Turbigo
Rue Quincampoix
Rue Aubry le Boucher
Rue Simon le Franc
Rue du Temple
Rue des Archives
Rue du Renard
Rue de Rivoli
Rue de la Verrerie
Rue de Lobau
Rue de Constantine
Rue de Nazareth
Rue Beaubourg
Rue de Montmorency
Rue de Chaumont
Rue Michel le Comte
Rue Greneta
Rue Saint Sauveur
Rue Saint Denis
Rue Saint Martin
Rue Saint Honoré
Rue du Louvre
Rue du Roule
Rue de l'Arbre Sec
Rue de l'Arbre Sec
Rue de la Bibliothèque
Rue de Richelieu
Rue Vivienne
Rue Montmartre
Rue Montmartre
Rue Montmartre

Coupure F
Gare du Nord
Pte des Lilas
Vincennes
Italie
Etoile
PLACE DE LA BASTILLE
PLACE DE LA RÉPUBLIQUE
BOUL. VOLTAIRE
BOUL. DU TEMPLE
BOUL. BEAUMARCHAIS
AVE DE LA RÉPUBLIQUE
Rue de la République
Rue du Temple
Rue de Turenne
Rue de Bretagne
Rue Charlot
Rue de Poitou
Rue Vieille du Temple
Rue des Francs Bourgeois
Rue Saint Gilles
Rue St Claude
Rue du Pont aux Choux
Rue Froissart
Rue Oberkampf
Rue Amelot
Rue Pastourelle
Rue des Archives
Rue des Quatre Fils
Rue de Thorigny
Rue Perrée
Rue Ste Croix de la Bretonnerie
Rue Rambuteau
Rue Turbigo
Rue du Chemin Vert
Rue Richard Lenoir
Rue de Crussol
Rue de la Roquette
Rue Sedaine
Rue Servandoni
Rue de Sévigné
Rue de Rosiers
Rue Pavée
Rue Malher
Rue de Sévigné
Rue de Sicile
Rue de Jouy
Rue de Miron
Rue St Paul
Rue St Antoine
Rue de la Verrerie
Rue de la Cossonnerie
Rue de la Vieille Lanterne
Rue de la Tacherie
Rue de la Ferronnerie
Rue de la Reynie
Rue de la Perle
Rue de la Parcheminerie
Rue de la Harpe
Rue de la Huchette
Rue de la Bûcherie
Rue de la Cité
Rue de la Barillerie
Rue de la Calandre
Rue de la Vieille Draperie
Rue de la Vieille Monnaie
Rue de la Vieille Lanterne
Rue de la Vieille Tannerie
Rue de la Vieille Boucherie
Rue de la Vieille Poissonnerie
Rue de la Vieille Fripperie
Rue de la Vieille Ferronnerie
Rue de la Vieille Parcheminerie
Rue de la Vieille Harpe
Rue de la Vieille Huchette
Rue de la Vieille Bûcherie
Rue de la Vieille Cité
Rue de la Vieille Barillerie
Rue de la Vieille

Pte de Clignancourt
St Michel
Pte d'Orléans
Rue
BOULD
SAINT
GERMAIN
ILE
ST
LOUIS
Pont
Rue
Quai
Place
Boulevard
Avenue
Jardin
Cinéma
Mairie
Lycée
Hôtel
Port
Métro
Pont Sully
Pont de la Tournelle
Pont Louis Philippe
Pont Marie
Pont de Bercy
Pont de Bethune
Pont de Sully
Pont de Grenelle
Pont de Bir-Hakeim
Pont de Passy
Pont de Solferino
Pont de la Concorde
Pont de la Tournelle
Pont de la Tournelle
Pont de la Tournelle

Coupure G

Maillot
Gare du Nord
Bastille
Arsenal
C.P. de la Rapée
Gare de Lyon
Gare d'Orléans
Italie, Etoile
Vincennes
PLACE DE LA BASTILLE
BOULEVARD HENRI IV
BOULEVARD DE LA BASTILLE
R. St. ANTOINE
R. de LYON
R. de BERCY
QUAI DE LA RAPÉE
Port de la Rapée
Port d'Austerlitz
Pont d'Austerlitz
Pont de Bercy
Pont de Tolbiac
Pont de Bir-Hakeim
Pont de Grenelle
Pont de Passy
Pont de Solferino
Pont de la Concorde
Pont Alexandre III
Pont des Invalides
Pont de la Tournelle
Pont Marie
Pont de la Cité
Pont au Change
Pont Neuf
Pont des Arts
Pont de la Concorde
Pont de Sully
Pont de Bercy
Pont de Tolbiac
Pont de Bir-Hakeim
Pont de Grenelle
Pont de Passy
Pont de Solferino
Pont de la Concorde
Pont Alexandre III
Pont des Invalides
Pont de la Tournelle
Pont Marie
Pont de la Cité
Pont au Change
Pont Neuf
Pont des Arts
82
83
84
87
88
89
Imp. Duffenay, Paris. 2-24
500 Yards

NOMENCLATURE des LIGNES de TRAMWAYS

1 Versailles-Sèvres-Louvre
2 Saint-Cloud-Louvre
3 Vincennes (Château)-Porte de Saint-Mandé-Louvre.
4 Montreuil-Malakoff-Bastille-Louvre
5 Trocadéro-Vallée-Nation
6A Porte de Vincennes-Louvre.
7 Rapp-Bastille-Opéra
8 Montrouge-Gare de l'Est
9A Saint-Denis-Porte de la Chapelle-Jardin des Plantes.
9B La Chapelle-Stade-Bastille
10 Saint-Ouen (Mairie)-Porte de Clignancourt-Bastille
11A Saint-Ouen (Mairie)-Place de la Nation-Saint-Mandé (Mairie)
11B Pierrefitte-Stains-Bastille
12 Auberviliers-Mairie-Ville
12A Croix-Chevalier-Louvre.
12B Saint-Ouen-Place d'Anjou-Gare de St-Maur-Charenton-Louvre.
16 Bastille-Champerret-Maillot
16A La Muette-Opéra.
16B Boulogne-Avenue-Madeleine
17 Porte de Saint-Cloud-Place Madeleine.
18 Saint-Cloud-Porte de Versailles-Marché d'Auteuil-Saint-Sulpice
19 Avenue Henri-Martin-Place de l'Alma-Gare de Lyon
20 Porte de Vincennes-Gare de Lyon-Porte de Champerret
21A Le Raincy-Opéra (Le Grand)
21B Pavillons-sous-Bois-Opéra (rue Gérard)
21C Montreuil-Opéra (rue Gérard)
21D Bobigny-Opéra (rue Gérard)
22 Porte de Vincennes-Opéra-Porte Maillot
23 Les Moulineaux-Auteuil
24 Charenton-Ecoles-Place de la République
25 Saint-Cloud-Auteuil-Saint-Sulpice
26 Le Point-du-Jour-Madeleine-Marché du XVe
27 Montrouge-Saint-Augustin-Gare du Nord.
28 Porte de Versailles-Marché-Pont-Passerelle
29A Pré-Saint-Gervais-Saint-Augustin
29C La Villette-Marché-Gare-Montparnasse
30 Mairie de l'Haÿ-Place de la Gare-Gare de l'Est-Bastille
31 Mairie de Clichy-Mairie de Levallois-Gare de l'Est-Bastille.
32 Courbevoie-Pont de Neuilly-Porte Maillot
33 Levallois (Quai Michelet)-Porte Maillot
34 Neuilly (Porte Maillot)-Madeleine
35 Argenteuil-Porte de Clichy
36 La Garenne (Charlebourg)-Porte de Neuilly-Etoile-Madeleine.
37 Saint-Denis (Barrage)-Madeleine
38 Courbevoie-Pont de Neuilly-Gare Montparnasse
39 Saint-Cloud-Val-d'Or-Courbevoie-Porte Maillot
40 Asnières (Carrefour de)-Bourguignons-Madeleine
41 Saint-Denis-Barrage-Opéra
42 Asnières-Mairie-Opéra
43 Asnières-Gare-Place de la République.
44 Drancy-Place de la République.
45 Le Bourget-Tuberculeux-Mairie de Pantin-Opéra
46 Bondy-Mairie-Marché-Porte de la République
47 Enghien-Saint-Denis-Saint-Ouen-Mairie-Trinité
48 Saint-Denis-Mairie-Opéra
49 Saint-Germain-Bougival-Porte de Neuilly
50 Port-Marly-Marly-le-Roi
51 Saint-Germain-le-Pecq-Chatou-Rueil (Ville)
52 Maisons-Laffitte-Porte de Neuilly
53 Bezons (Grand-Cerf)-Porte de Champerret
54 Bezons (Quai-de-Seine)-Porte de Champerret
55 Pierrefitte-Saint-Leu-Porte de Clignancourt
56 Colombes-Porte de Clignancourt
57 Bois-Colombes-Porte de Neuilly
58 Courbevoie-Rueil-Porte de la Chapelle
59 Le Garenne (Charlebourg)-Porte de Neuilly-Porte Maillot
60 Asnières (Mairie)-Porte de Champerret
61 Bécon-les-Bruyères-Porte de Champerret
62 Bezons (Quai-de-Seine)-Porte de Champerret
63 Colombes-Porte de Clignancourt
64 Bois-Colombes-Porte de Clignancourt
65 Saint-Denis-Porte de la Chapelle-Jardin des Plantes.
66 Saint-Denis-Porte de la Chapelle-Jardin des Plantes.
67 Saint-Denis (Porte Paris)-Aubervilliers-(Mairie)-Porte de la Villette
68 La Courneuve-Marché-Aubervilliers-Porte de la Villette
72 La Bourget-Porte de la Villette
73 Saint-Ouen (Mairie)-Porte de Neuilly
74 Saint-Ouen (Mairie)-Porte de Clignancourt
75 Saint-Ouen-Asnières-Gare (Bécon-les-Bruyères)
76 La Garenne (Charlebourg)-Porte de Neuilly-Porte Maillot
77 Asnières (Pl. Voltaire)-Bécon-les-Bruyères (Eglise)-Gare et St-Denis (Hôpital)
78 Saint-Denis (Barrage)-Pont de Neuilly-Gare de la Varenne
79 Charlebourg-Denis (Barrage)
80 Maisons-Alfort-Gare-Saint-Maur-Nogent-Saint-Mande-Bastille
81 Villejuif-Gare-Le Kremlin-Bicêtre
82 Villejuif-Gare-Le Kremlin-Bicêtre
83 Thiais-Gare-Choisy-le-Roi
84 Petit-Ivry-Gare-Ivry
85 Villejuif-Gare-Le Kremlin-Bicêtre
86 Villejuif-Gare-Le Kremlin-Bicêtre
87 Malakoff (Rte des Châtaigniers)-Les Halles (Bourse du Commerce)
88 Fontenay-aux-Roses-Châtelet-Les Halles
89 Fontenay-aux-Roses-Châtelet
90 Clamart (Mairie)-Clamart (Gare)
91 Montparnasse-Bastille
92 Place Pereire-Montparnasse
93 Châtelet-Les Halles-Gare des Invalides
94 Clos-Montholon-Châtelet-Les Halles (Bourse du Commerce)
95 Pavillons-sous-Bois (Gargan)-Opéra (6 Septembre).
95B Montreuil (La Boissière)-Opéra (6 Septembre).
96 Vanves-Malakoff-Opéra (4 Septembre)
97 Montreuil-Opéra (4 Septembre)
98 Fontenay-aux-Roses-Opéra
99 Fontenay-Mairie
100 Bagnolet-Rue-Compans-(Les Halles)
101 Romainville-Bagnolet-Bastille-Louvre
102 Bondy-Gare-Mairie-Aubervilliers-Louvre
103 Villemomble-Mairie
104 Gournay-Mairie
105 Gournay-Gare
106 Champigny (Villejuif)-Porte de Vincennes.
107 Pantin (Eglise)-Porte de Vincennes.
108 La Varenne (Gare)-Porte de Vincennes.
110A Bobigny-Porte de Vincennes.
110B Bondy-Porte de Vincennes.
111 Créteil-Saint-Maur (Gare)
112 Montfermeil-Le Raincy
113 Gournay-Porte de Vincennes.
114 La Malmaison-Porte de Vincennes-Louvre.
116 La Malmaison-Bois-Porte de Vincennes-Louvre.
118 Villemomble-Republique (Rue de Malte).
119 Champigny-Nogent-Porte de Vincennes.
120 Bourg-la-Grande-Porte de Vincennes.
121 Villecresnes-Mairie-(Le Raincy)-Porte de Vincennes
122 Fontenay-aux-Bois-Porte de Vincennes.
123 Porte de Vincennes-Porte de Saint-Cloud.
124 Porte de Vincennes-Porte d'Orléans (Extra-Muros).
125 Porte d'Orléans-Porte de Saint-Cloud (Extra-Muros).
126 Fontenay-aux-Roses-Montparnasse-Malakoff-St-Germain-des-Prés
127 Chemin de fer de Paris à Arpajon.
Embranchement de Neuilly à Marcoussis

NOMENCLATURE des LIGNES d'AUTOBUS

B Trocadéro-Gare de L'Est
C Neuilly (par l'Av. du Roule)-Porte de Neuilly-Hôtel-de-Ville.
C bis Neuilly (par l'Av. de Neuilly)-Porte de Neuilly-Bastille.
D Portes de Neuilly et des Ternes-Pilier du Calvaire.
E Madeleine-Bastille.
F Porte d'Asnières-Bastille.
G Square des Batignolles-Jardin des Plantes.
H Avenue de Clichy-Gobelins.
I Place Pigalle-Halle aux Vins.
J Porte de Clignancourt-Place Saint-Michel.
K Place de Rungis-Place de la République.
L Porte de St-Ouen-Square du Temple-Porte de Montreuil
M Buttes-Chaumont-Champ de Mars.
N Lac St-Fargeau-Louvre.
N bis Eglise de Belleville-Louvre.
O Ménilmontant-Gare Montparnasse
P Pont-Barbès-Gare St-Lazare
Q Passage Piver-Pilier du Calvaire
R Clichy-Mairie-Porte de Clichy-Hôtel de Ville
S Porte de Champerret-Place de la Contrescarpe
T Carrefour Pleyel-Trinité-Square Montholon
T bis Quai de la Gare-Square Montholon
U Levallois (Place de Villiers)-Gobelins.
U bis Porte d'Asnières-Gobelins.
V Boulevard Pasteur-Gare du Nord
W Bondy-pont de la Villette-Gare du Luxembourg
X Abattoirs de Vaugirard-Gare St-Lazare.
Y Grenelle (Palais de la Bourse)-Les Halles (Bourse du Commerce)
Z Grenelle (Palais de la Bourse)-Les Halles (Bourse du Commerce)
AA Grenelle (Place Beaugrenelle)-Bastille
AB Passy-Bercy
AC Gare de Boulogne-Champ de Mars (Avenue le Sufrenay)
AD Champ de Mars-Place de la République.
AD bis Place Victor-Hugo-Place de la République.
AE Porte d'Orléans-Opéra
AE bis Parc Montsouris-Opéra
AF Grandes Carrières (Hôpital Bretonneau)-Gare Montparnasse.
AG Porte de Versailles-Bourse
AH Grenelle (Level)-Montmartre (Mairie du XVIIIe)
AI Gare Saint-Lazare-Place Saint-Michel
AI bis Place d'Italie-Gare Saint-Lazare.
AJ Porte de la Villette-Opéra
AK Gare Saint-Lazare-Gare de Lyon.
AL Porte d'Asnières-Gare Montparnasse-Porte de Châtillon
AM Montmartre (Mairie du XVIIIe)-St-Germain des Prés.
AN Vaugirard (Square Michaël)-Porte Brancion-Les Halles.
AO La Chapelle-Place d'Italie.
AP La Villette (Marché)-Gare d'Austerlitz.
AQ Montmartre (square St-Pierre)-Bd de Grenelle (Rue de Lourmel).
AR Porte de Choisy-Gare du Nord
AS Porte de St-Cloud-Bourse.
AT Porte de Neuilly-Place Voltaire
AU Porte de Pirque-Gare Saint-Lazare.
AV Porte de Bagnolet-Porte de Clignancourt.
AX Passy-Panthéon (Médicis).
AY Porte de Pirque Gare du Nord.
AZ Place Dauphine-Gare Saint-Lazare.
BA Porte de Vincennes-Opéra (rue Taitbout).
BC Eglise de Belleville-Châtelet.
BD Asnières-Levallois-Les Halles.
BD bis Bois-Colombes-Place Pereire.
BE La Chapelle-Palais Royal.

Propriété de la S.T.C.R.P

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